A BOOK OF DRAMATIC COSTUME

By EDITH DABNEY and C. M. WISE

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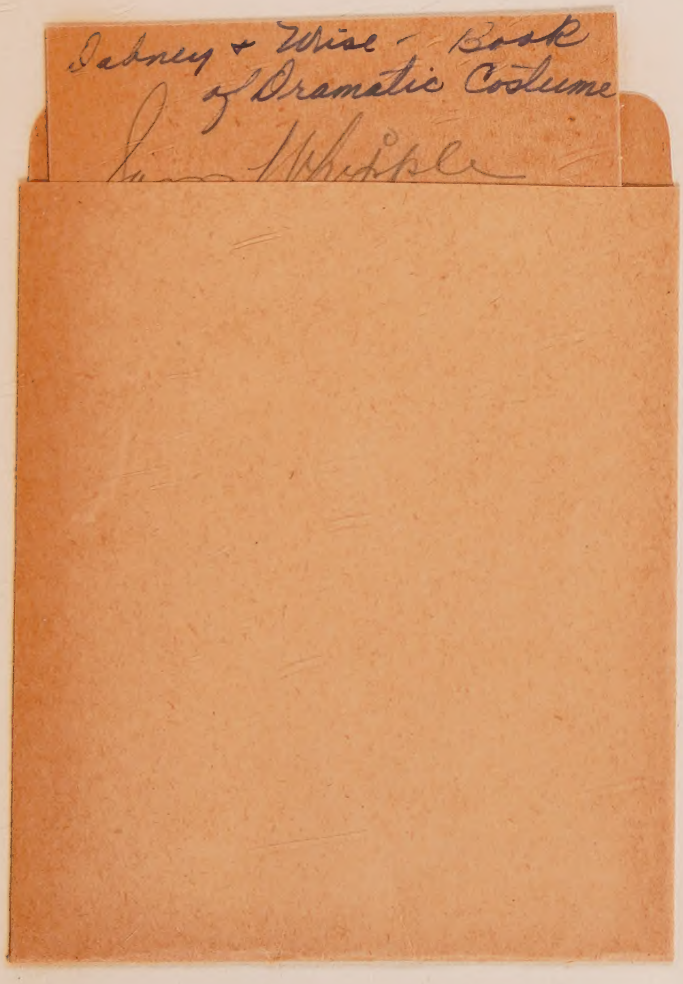
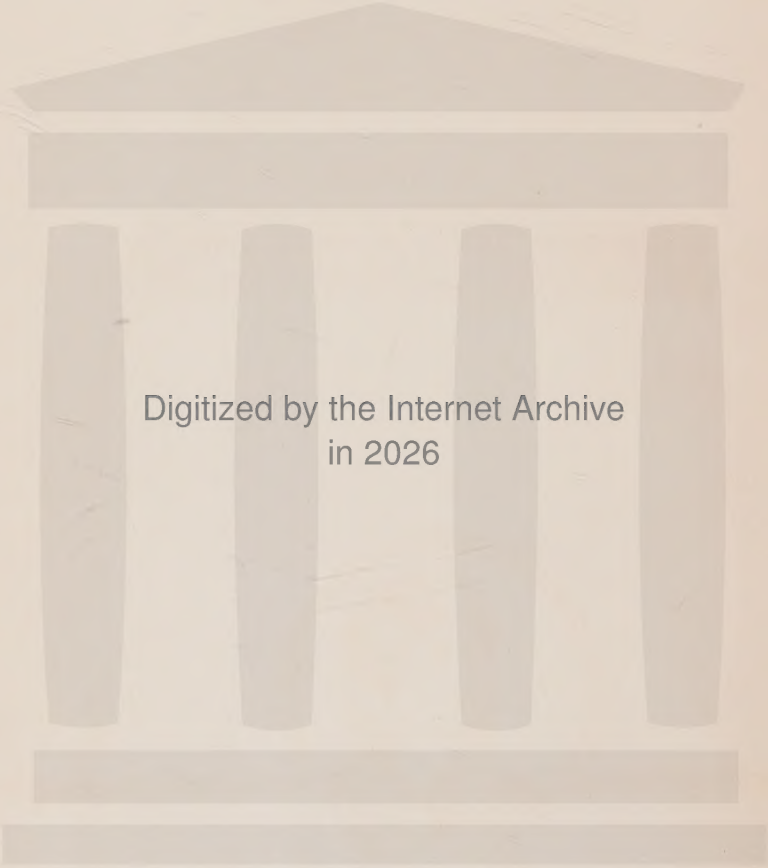
Drama Department

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A Book of Dramatic Costume

by

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and

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1930

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PREFACE

"Go to, let us write a book."

"Done, sirs!"

"But, look you, custom asks us *raison d'être.*"

"As follows then:—Costume books be many; but the best are huge in size and weight, and dear beyond the purse of any but the opulent. Even possessors of these books do say of them they are detailed almost precluding use. We have a plan to bring the sifted wealth of these rare tomes to those whose lighter purses, like our own, cry mercy. This plan our preface might explain; but only scholars, now and then, would find it here. Wherefore in Chapter I it stands revealed."

EDITH DABNEY
C. M. WISE

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CHAPTER I
INTRODUCTION

CHAPTER I

INTRODUCTION

THE subject of costume is long and complicated. It has been written upon frequently, voluminously, and sometimes well. Guided, warned and inspired by well learned people, whose invaluable research has filled many and large volumes of costume history, the authors of the present book have set for themselves the severe limitations implied in their title, "A Book of Dramatic Costume." Their stress is on the word "dramatic." Whence the following introductory discourse—intended, by the way, to be read, not sighingly leafed past.

Here is a basic question, the answer to which has determined the acceptance or rejection of every item considered for admission to the pages of this book:—Has it dramatic significance? Now clothes are fascinating. From the days of fig leaves to the days of the Follies, clothes, their quality and quantity, have occupied more time than food-getting, more thought than religion, more conversation than the weather. Such an amount of attention has brought into being an incalculable amount of clothes, unbelievably varied in material and fashion. It is a stock temptation to try to get everything into a volume.

But! Dramatists have selected the peoples of relatively few periods to put into plays; and of these peoples, relatively few individuals. A book of dramatic costume must, there-

fore, firmly inhibit any ambition to become a history of costume. It must include precisely those costumes which can be used in plays, and precisely no more. Countless costumes, lovely, grotesque, quaint, concealing and revealing, may plead for attention and representation; but if no character in a play has worn them—we have said!

There is the added fact that—so runs the phrase of our childhood Latin text—the added fact that a book of dramatic costume can not, even within its self-prescribed limits, be an accurate costume history—any more than a costume history can be a good book of dramatic costume. That is because historicity in dramatic costume is not possible, nor strictly desirable.

This would be explained. Perpend. The stage demands simplification and exaggeration. The hundred-year-old, four-hundred-dollar Chinese costume once used in "The Yellow Jacket" was delightfully accurate and historical. But it was entirely uninteresting. At audience distance, its fine stitches, delicate tracery and minute design were invisible. A garment in simplified design and exaggerated figure would have made the proper target for the eye—its inexpensive, contemporary inexactness would have succeeded, where the priceless, aged historicity of the other failed.

There are in the costumes of any people in any period, certain constant elements, such as the mid-line decoration of the Egyptian dress, the eye-satisfying, chin-torturing ruff of the Elizabethans, or the immaculate collars and cuffs of the immaculate Puritans. These constant elements characterize

the costume—identify it, constitute nearly all an audience of laymen knows about it or sees in it. The dramatic costumer can take these constant elements, simplify and exaggerate them as previously suggested, and turn out the sort of costume that "belongs" in drama—the sort with which this book concerns itself.

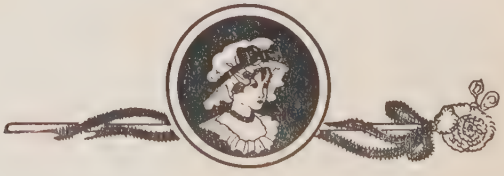
All this to get to the point of saying what the reader may expect of this book. (And here follows the material of the preface, which has surrendered itself to Chapter I in order to get itself read.) This book undertakes to present in line-drawing pictures, a selection of the costumes of most of the peoples and periods (the larger periods—no subperiods) touched by dramatic literature. The plates of drawings are arranged in a loose and approximate chronology. As may be expected, the selection is limited to costumes known to be worn by characters in plays, pageants, operas and other dramatic and quasi-dramatic forms. In the drawing of these plates, the matter of constant elements has received major attention. There has been some exaggeration and simplification, though at this point not enough to obscure the original nature of the costumes. Accompanying these costume drawings are drawings of ornaments, utensils, weapons, motifs and other useful minutiæ. Colors, materials and like details are outlined in the accompanying discussions.

Now comes the matter designed to make the reader who omits perusing this page uncomfortable as possible. Following each plate, or set of related plates, there is a scene-set of some play using costumes of the country and period illus-

trated. In these sets are figures wearing costumes derived from preceding drawings; the particular, derived from the general, so to speak. In these costumes, the principles of simplification and exaggeration, with obvious use of the constant elements, will be seen to be applied.

Now! Having spent many months in sifting from sources musty and dusty, domestic and foreign; having bowed humbly to the scholarly Racinet and marveled at his diligent German *confrères,* having carefully selected and painstakingly prepared the general, and having then shown its application to the particular, the authors hope that they may send their "litel boke" out to many directors who will also derive particular costumes for their plays from the general sources here provided.

Some words about the settings herein. The authors can not help hoping that these will be noticed, possibly admired, even sometimes followed. But settings are not properly a part of this book. That is, they are only backgrounds for the figures they accompany. Some day the authors may give the important subject of setting its due; but for the present, they hope only that their chronology of typical dramatic clothes may be the source of many beautiful dressings-up of many successful plays.



CHAPTER II

COLOR AND THE COSTUME PROBLEM

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CHAPTER II

COLOR AND THE COSTUME PROBLEM

Out of the mass of writing and experimenting which up to date has been done relative to color, and pending the additional knowledge which presently we are sure to have, we may set down for the play costumer a few rather usable simplicities.

1. Every color means something.

2. Certain color combinations are agreeable—others disagreeable.

3. The colors of costumes must be planned with a view toward grouping to gain unity and harmony.

4. The colors must be selected with regard to the position of accents in the grouping.

5. The color of the scene-set must be considered in relation to the colors of the costumes.

6. The two quite different processes of mixing lights and mixing pigments must be understood.

7. The effect of colored lights on fabrics must be understood.

This chapter will undertake to deal briefly with these seven items.

Every color means something. Just why, scientists may sometime find out. It may be that the wave length of a given light ray, say red, impinges on the retina with a frequency that is in some way out of phase or step with the rhythm of

some vital process, such as breathing or the heartbeat, and so excites a discord in the nervous system connoting war or blood or murder or something equally violent. If so, then blue must be "in step," so as to soothe the savage breast. Or some other reason, equally intriguing or ridiculous may function. When we have discovered it, we shall know it. But we shall not even then know more surely than we know now, that every color does mean something.

To be sure, we are educable creatures; through education, one people may come to feel yellow to symbolize cowardice, and another nobility: but in the main, there is remarkable agreement among all peoples as to the symbolism of a given color. "People of every age and nationality are affected by color, and racial characteristics may be partially determined by the colors which a certain people love."

It is consistent with the intentional compactness and practicality of this book not to say more than has just been suggested to the imagination, but rather to go directly to the listing of certain collected meanings or symbolisms of colors.

Yellow (Clear):—Wealth, gayety, love, constancy, joy, hope, dignity, power, fruitfulness, royalty, harvest, sun, gold.

Yellow (Grayed):—Jealousy, deceit, inconstancy, decay.

Green (Clear):—Eternity, vitality, growth, hope, faith, truth, inspiration, youth, springtime.

Green (Grayed):—Envy, decay, jealousy, calm, rest.

Blue (Clear):—Truth, firmness, stability, modesty, quietness, constancy, lack of sympathy, coldness, success.

Violet (Clear):—Dignity, royalty, solemnity, martyred truth, tragic love, victory.

Violet (Red):—Majesty of kings.

Violet (Light):—"Half-mourning," delicacy, refinement, old age.

Red (Clear):—Cruelty, guilt, hatred, anarchy, excitement, warmth, shame, hurry, passionate love, ardent zeal, creative power, divine love, patriotism, purity, honor, royalty, cardinals.

Red (Grayed):—Monotony, inferiority, poverty, withered hope; autumn, monks, nuns.

Orange (Clear):—Domesticity, passion, vitality, mild unrest.

White:—Innocence, purity, faith, chastity, truce, joy, winter, mourning, deities, angels, ghosts, priests, virgins, saints.

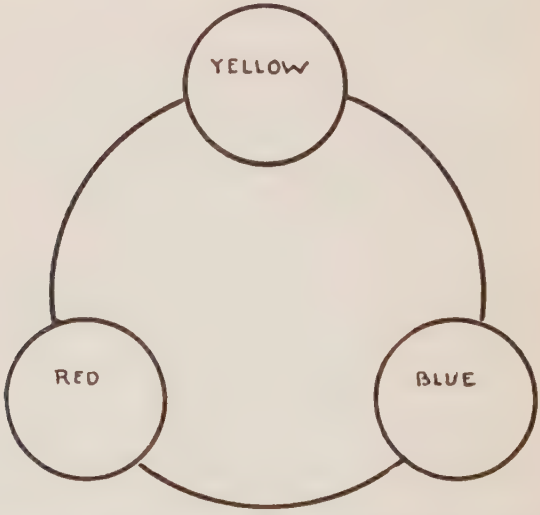
Black:—Mystery, sin, death, despair, depression, witchcraft, magic, widowhood, mourning, satan, monks, nuns.

Gray:—Humility, accused innocence, subtlety, mystery, coldness, monks, Quakers, nuns.

Certain color combinations are agreeable—others disagreeable. One might again ask why. The answer is perhaps easier this time. We understand so much about vibratory frequencies in music that we can readily gather from musical science a valid analogy. Just as musical chords are made up of sounds whose frequencies agree in a certain way, so color chords, i. e., color combinations, are made up of colors whose wavelengths agree in a certain way: and just as in music the most

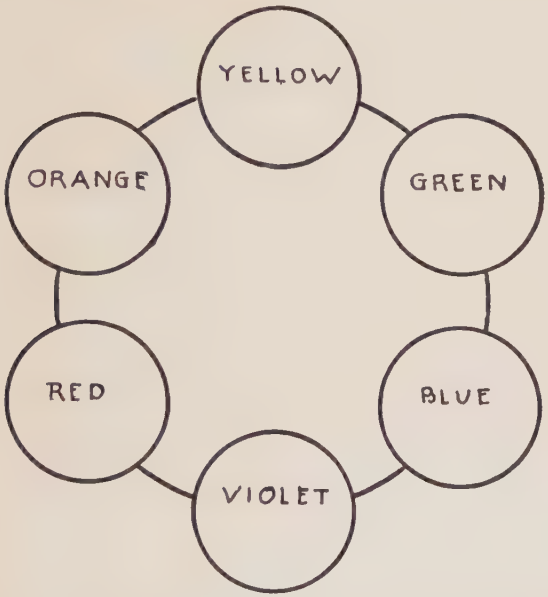
interesting chords are those whose components do not agree too perfectly, but have a palatable amount of dissonance, so in color, those combinations are most interesting whose components possess the right amount of dissenting contrast. In sound, too much agreement may produce the emptiness of a perfect octave; in color, the insipidity of tan and white. Both are like a gravy which lacks the inspiration of a little salt or paprika or tabasco.

The simplest way to arrive at some adequate conception of good color combinations is through the soundly scientific device of the color wheel. Omnipresent as it is in books of all sorts, we are obliged to include it here. Made as for pigments, starting with what are for pigments the primary



colors, the simplest possible wheel appears as in the accompanying diagram.

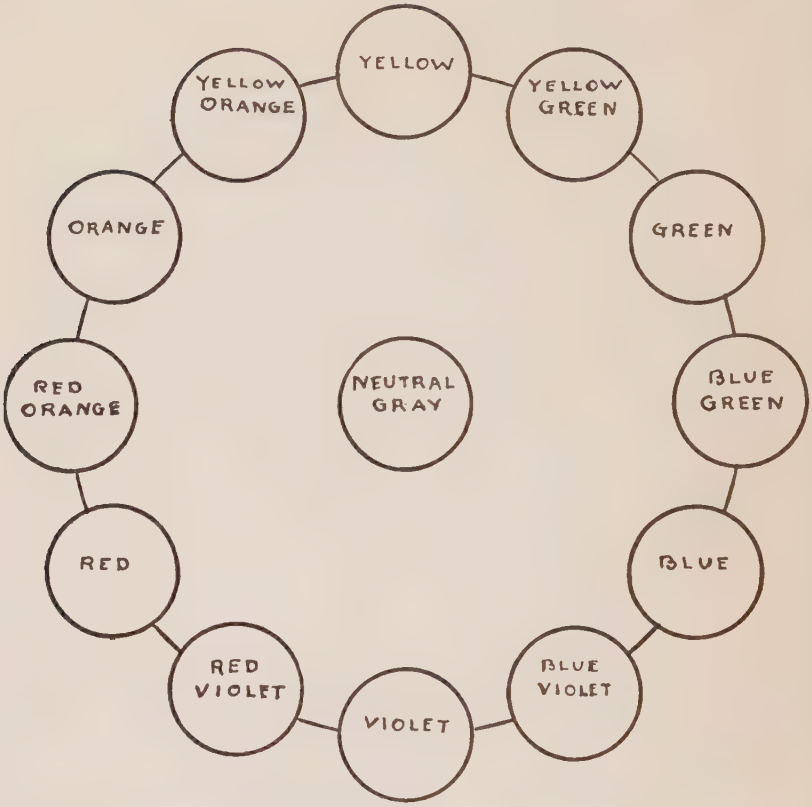
By combining each color with its neighbor, we arrive at a more complicated wheel, thus:



Repeating the process once more, we have the wheel on page 14.

Obviously this combining of neighbors could be repeated indefinitely. We have gone thus far only to be able to make some definitions—which will presently appear.

Two more things must be noted. (1) In the center of the third wheel we have indicated the presence of the neutral color gray (which is as near as our imperfect pigments can come to neutralizing each other so as to produce black.) (2) A color may be darkened by the addition of black and lightened by the addition of white.



The following definitions may now be formed:

1. Adjacent (analogous) colors—Those adjoining each other on the color wheel.

2. Complementary colors—Those opposite each other on the color wheel. (Complementary because they dull or neutralize each other when mixed. In equal quantities they produce gray. E. g., green and red, yellow and violet, or orange and blue produce gray.)

3. Intensity—The degree of dullness (grayness) given to

a color by mixing with it a larger or smaller quantity of its complement. (E. g., 2 parts green and 1 part red = gray-green.)

4. Value—The lightness or darkness of a color.

5. Triads—A pleasing combination of three colors, or of three intensities of a color, (given it by adding varying quantities of its complement,) or of three values of a color, (given it by adding black or white). —Black is, however, infrequently used by artists for this purpose.

With these definitions in mind, a number of well known color combinations become easily made and readily intelligible.

1. Light or dark values of any or all colors. E. g., very light green, blue, yellow and orange; very dark red, violet, and blue.

2. Low (dull, grayed) intensities of any or all colors. (E. g., dull orange, gray-blue, gray-green.)

3. Adjacent colors. (E. g., red-violet, violet, blue-violet, blue.)

4. Complementary colors. (E. g., green and red; blue-green and red-orange.)

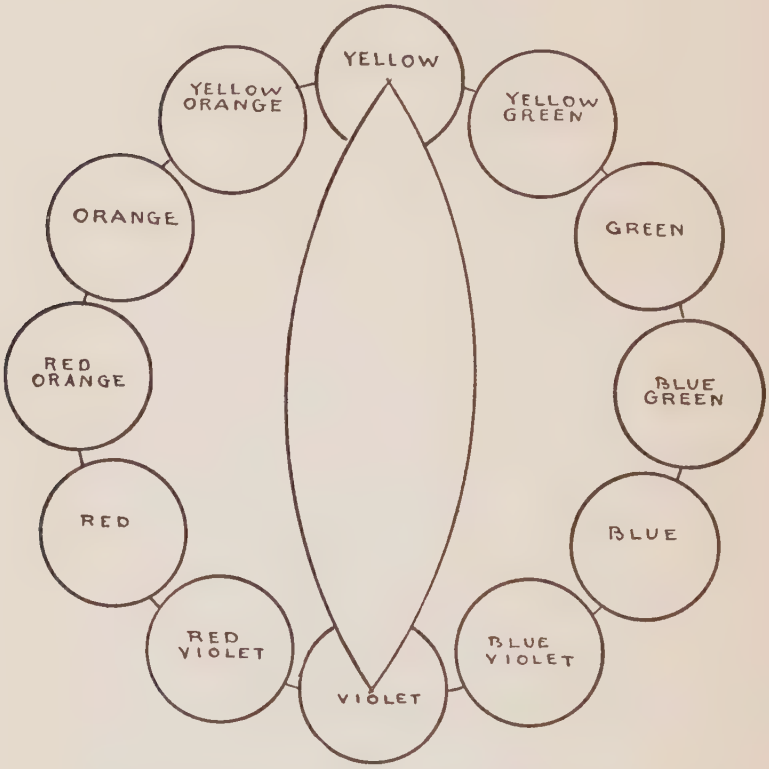
5. Any or all values of one color. (E. g., light blue, middle blue, blue.)

6. Any or all intensities of one color. (E. g., green, gray-green.)

7. Bright colors and black.

8. Japanese color harmony; i. e., a given color running through all other colors used in a combination.

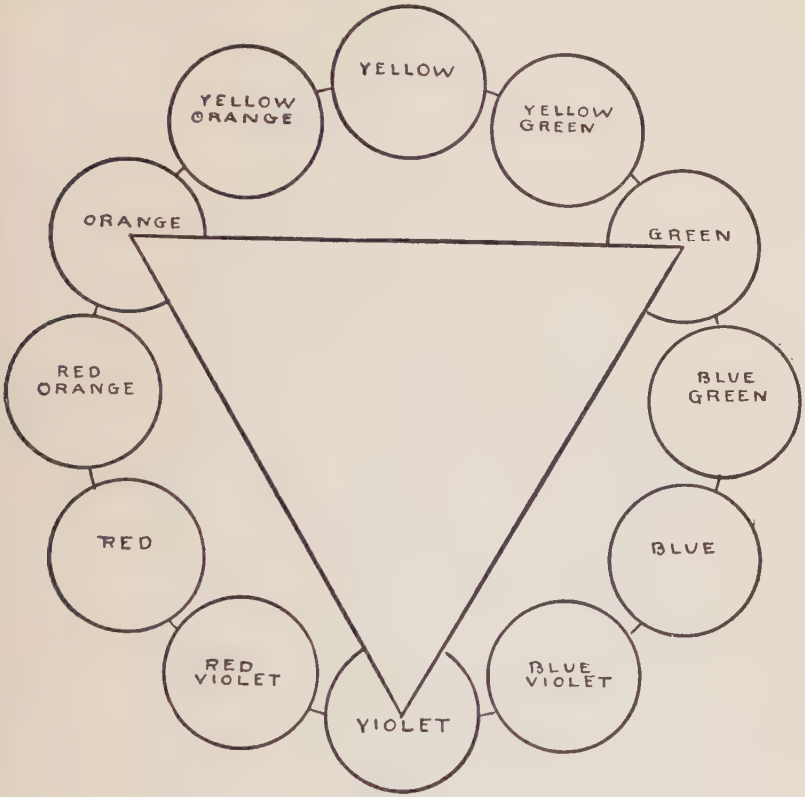
A simple device for finding complementary color combinations is a pointer pivoted on a color wheel, thus:



A DEVICE FOR LOCATING
COMPLEMENTARY PAIRS OF COLORS

In whatever position the pointer happens to rest, it points out two colors making a pleasing combination.

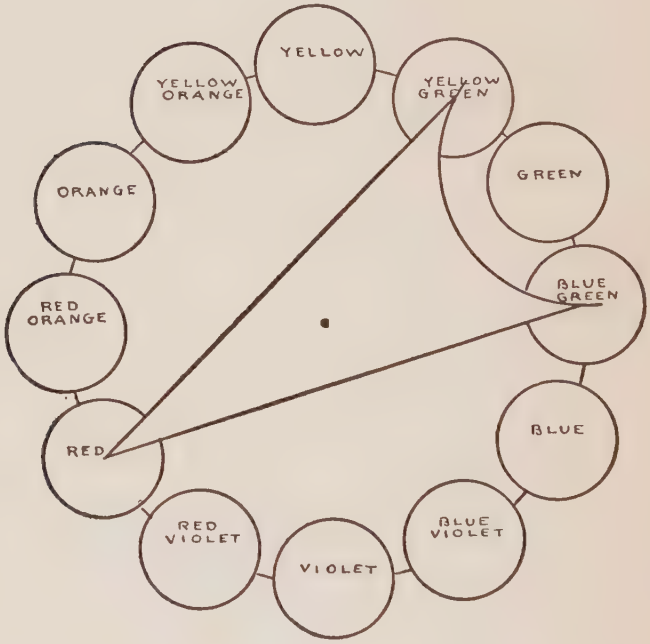
A device for locating triads of colors is an equilateral triangle pivoted on a color wheel.



A DEVICE FOR LOCATING A COLOR TRIAD

In whatever position it happens to rest, the triangle locates at its points colors making a pleasing combination. It is interesting that *between* the points of the triangle in any of its positions is located a pleasing combination—on this wheel a triad—of adjacent colors.

A device for locating what are called split-complement combinations is an isosceles triangle pivoted on a color wheel.



A DEVICE FOR LOCATING A SPLIT COMPLEMENT

In whatever position it rests, the triangle points to three colors making a pleasing combination.

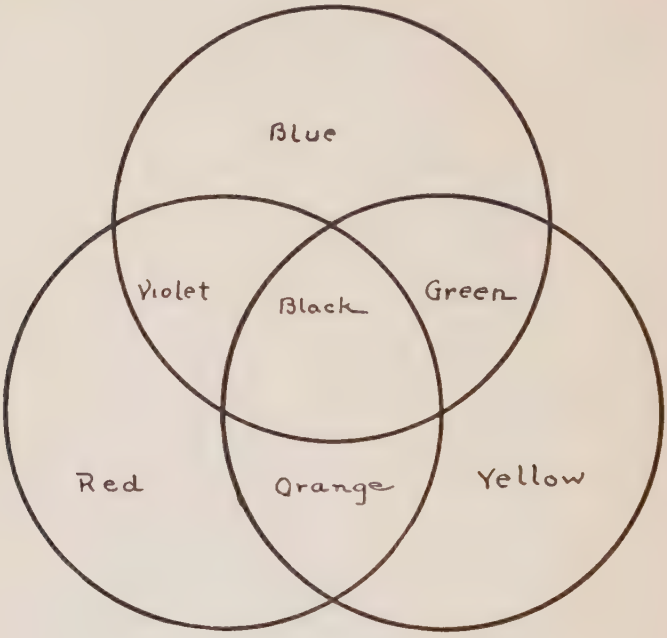
It hardly requires to be said that in most color combinations better results are had by using the colors in unequal quantities. It may be added that two or three colors, values or intensities are usually quite sufficient to constitute a color combination in a costume. More colors produce confusion and distraction.

The colors of costumes must be planned with a view toward gaining unity and harmony. This means that in planning costumes for a play or pageant, the costumer must not merely make each costume harmonious within itself, but must study the play intimately and plan that a given character, playing in a scene with another character, wear colors not clashing objectionably with the colors worn by the other character—unless, of course, the spirit of the play demands that they clash. To foresee all the exigencies of the play in action demands, of course, very careful study.

The colors must be selected with regard to the position of accents in the grouping. The costumer must know considerable about stage composition. At least, he must know that every moment of a play has its center of interest and that the strong color accents must be contained in the costumes of the characters who are to occupy the center of interest. A neutrally-colored costume would be effective in the center of interest only if it were more or less isolated and if it contrasted sharply with the other costumes on the stage. In such case, its isolation and contrast would have the effect of a strong color accent.

Not to observe proper placement of color accents is to

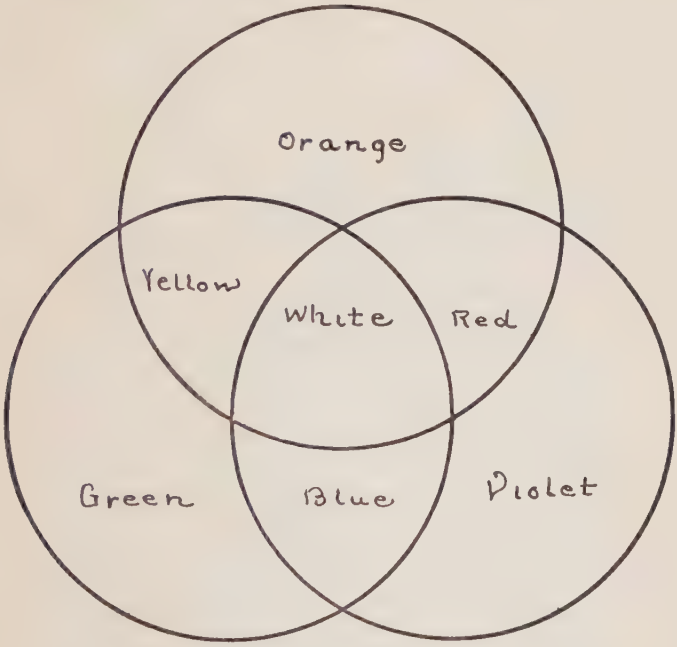
commit the error of having a "spotty" stage, distracting to the eye and emotionally ineffective.



Mixing Pigment
The Subtractive Method of Mixing Colors.

The color of the scene-set must be considered in relation to the colors of the costumes. Both agreement and contrast have to be considered. A costume must not be too much out of key with the color of the set, yet it must not exactly duplicate it. A yellow costume against yellow drapes may scarcely be seen by those far back in the audience. Obviously, there must be reasonable contrast.

The two quite different processes of mixing lights and mixing colors must be understood. The costumer must know what will happen when colored lights fall on a costume—especially mixed colored lights. He must not expect a combination of yellow and blue light to produce green, as in the case of pigments. On the contrary, he may very happily expect orange and green lights mixed to produce yellow.

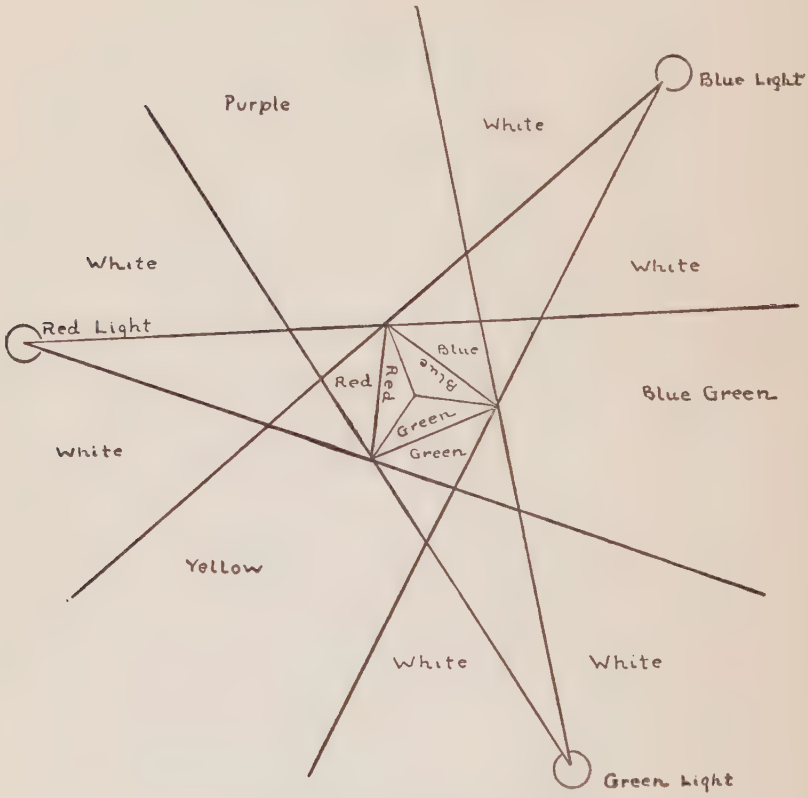


Mixing Light

The Additive Method of Mixing Colors.

Luckiesh calls the mixing of pigments a subtractive method, and the mixing of light an additive method. The two methods he illustrates by the diagrams on pages 20 and 21.

Another way of illustrating the additive method is by the pyramid experiment of light mixture, easily tried out with a very limited apparatus, thus:



PYRAMID EXPERIMENT

It will be seen that whereas by the subtractive method, mixing of the primary red, yellow and blue produces the secondary orange, green and violet, in the additive method, the mixing of orange, green and violet produces red, yellow

and blue—the exact opposite. These strange facts may be difficult to grasp and hard to remember, but this warning may at least be followed: try out all costumes under all the lights to be used in performance—and long enough before the performance to change either the costumes or the lights where necessary.

The effect of colored lights on fabrics must be understood. We have recorded here the results of several laboratory tests, conducted in the University of Iowa, in Columbia University and in the Kirksville State Teachers College. It will be seen that different fabrics, textures and dyes complicate the problem greatly. A well-known item not to be forgotten is that ordinary tungsten light is not a duplicate of daylight.

TABLE I—THE EFFECT OF COLORED LIGHTS ON COLORED PAPERS

	Red	Violet	Yellow	Green	Blue
Gray-green	Gray	Gray-red	Neutral gray	Gray-yellow green	Gray-green
Gray-blue	Violet	Gray-blue	Violet	Gray-blue	Blue
Gray-red	Gray-orange	Orange	Rose	Rust	Violet
Cream	Light Cream	Pale orange	White	Pale yellow	Pale gray-blue
Blue-green	Black	Black	Blue-green	Gray olive-green	Blue-green
Blue-white	Gray-violet	Gray-lavender	Gray-yellow	Pearl gray	Gray-blue

TABLE II—THE EFFECT OF COLORED LIGHTS ON CRÊPE DE CHINE
RESULT OF AMATEUR EXPERIMENTATION

Sunlight	Tungsten Light	Red Light	Blue Light	Amber Light
1. Purple		Red-purple	Dark blue purple	Red-purple
2. Cobalt blue		Reddish purple	Deep purplish blue	Plum (red tint)
3. Dark blue	Black	Black	Black	Black
4. Radio blue	Grayish blue	Reddish gray	Rich dark blue	Grayish black
5. Italian blue	French blue	Gray-lavender	Blue-gray	Dark gray
6. Blue	Green tint	Gray-purple	Blue	Blue-green
7. Porcelain (ultra marine)	Yellow-blue	Lavender-blue	Blue	Soft, rich gray
8. French blue		Gray-purple	Blue	Yellow-gray
9. Alice blue	Gray-purple	Gray-lavender	Bright blue	Light gray
10. Ciel	Yellow-gray	Gray	Pale blue	Pearl gray
11. Blue-green	Green	Dull, ugly, greenish color	Green-blue	Rich, deep green
12. Green		Ugly, gray-green	Blue-green	Yellow-green
13. Chrome green		Gray-green	Pale yellow-blue	Yellow-green
14. Yellow		Light orange	Pale orange	Pale yellow
15. Orange	More yellow than red	Orange	Light red	Deep yellow
16. Pink	Enhanced	Deep pink	Pale lavender	Pale yellow

TABLE II—THE EFFECT OF COLORED LIGHTS ON CRÊPE DE CHINE RESULT OF AMATEUR EXPERIMENTATION (*continued*)

Sunlight	Tungsten Light	Red Light	Blue Light	Amber Light
17. Deep pink	Lighter red	Light red	Lavender	Deep orange
18. Vermillion		Bright red	Dull yellow-red	Light red
19. Scarlet		Lighter red	Purple	Crimson

TABLE III—THE EFFECT OF COLORED LIGHTS ON VARIOUS COLORED FABRICS

	Red	Blue	Green	Amber	Violet
Yellow sateen	Pale yellow	Gray	Yellow	Intense yellow	Salmon pink
Gold metal cloth	Golden bronze	Pale blue and gold	Pale green	Intense gold	Orchid
Gold rayon velour	Gold	Olive green	Gold	Intense gold	Red-orange
Yellow-green changeable rayon	Metallic bronze	Green	Intense green	Intense green	Olive green
Green sateen	Black	Gray-green	Intense green	Intense green	Blue-green
Green georgette	Black	Yellow-green	Olive-green	Gray-green	Dull dark green
Gray-green sateen	Dark gray-green	Gray-green	Intense green	Gray-green	Blue-green
Light blue sateen	Lavender	Intense blue	Blue-green	Gray-blue	Peacock blue
Blue and white cotton foulard	Lavender	Intense blue	Gray-blue	Gray-blue	Blue-green

TABLE III—THE EFFECT OF COLORED LIGHTS ON VARIOUS COLORED FABRICS (*continued*)

	Red	Blue	Green	Amber	Violet
Turquoise sateen	Violet	Intense blue	Blue-green	Olive green	Blue-violet
Dark blue sateen	Black	Blue	Blue	Gray	Blue
Violet and gold changeable rayon	Golden bronze	Gray	Gray-green	Intense gold	Violet
Rose-red rayon	Gold	Orange	Orange	Violet	Red-violet
Pink, green and white chintz	Blue and white	Blue and green	Grayed	Grayed	Intensified red
Salmon gingham	Gray-yellow	Gray-blue	Tan	Intense salmon	Light red
Deep orange gingham	Green-orange	Dark gray-blue	Intense orange	Intense orange	Red rose

CHAPTER III

EGYPTIAN COSTUME

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CHAPTER III

EGYPTIAN COSTUME

At first thought, Egyptian costume might seem as far removed as possible from dramatic needs. But to dismiss it would be to dismiss the resources for costuming "Thais" (the play, not the lady, who was clothed mostly in her own daring, it seems), "Antony and Cleopatra," Dunsany's "The Queen's Enemies," and many Biblical plays and pageants. Here, then, to be used when needed, is a selected quantity of information, arranged in semi-outline form.

Constant Elements:

The apron or apron effect—even for upper classes.

Sash or girdle.

Mid-line decoration. The fullness of skirts, even, was drawn to the front.

Stripes—wide ones—typical of middle class.

Head always covered. (This may account for the prevalent baldness often noted. Baldness appears to have been a good fortune. Men and women often shaved the heads to combat the heat.)

Hair and beards (these sometimes artificial) formally decorated, especially among upper classes. Elaborate ventilated wigs for the bald heads. Falcon head-covering for the queen to secure success in war.

Motifs made from papyrus flower and plant, lotus flower, scarab, cobra, Nile waves (highly conventionalized), winged globe of Sun-God Ra.

Bracelets, necklaces and anklets for both men and women.

Fans of leaves, dyed feathers, etc.

The staff—for use in processions. See plates.

Sandals of straw, wood or leather.

Uses for Motifs Included on Plates.

To decorate furniture, curtains, fans, ornaments, weapons, utensils, etc.

Original Materials for Costumes.

Linen, cotton, wool—very sheer, often transparent.

Matting of palm leaves or papyrus for lower classes.

Colors used by the Egyptians.

Green, including blue-green and turquoise.

Red, including terra-cotta, Venetian, vermillion, rose.

Yellow.

Orange.

Tan.

Much black and white.

Very little, if any, of purple.

What Modern Cloth to Use.

Cheese-cloth, cheap grade of muslin to starch stiffly for apron-type garments.

Plain ginghams, chambrays, striped percales, awning-stripe materials.

Burlap and carpet-matting for lower class.

It may be valuable to discuss the costumes on Plates I and II severally, suggesting cloth and color.

Plate I

No. 1, Middle Class Woman—Make of muslin or cheese-cloth, with muslin or gingham trimming. Use for color-combinations white and black, tan and turquoise, light orange and brown, etc.

No. 2, Queen or Princess—Make of muslin, gingham, or cheese-cloth, cape and sash alike, preferably of cheese-cloth, for easy draping. Design stenciled on or worked in beads. Main body of dress light blue, sash and beads orange, under-garment orange.

No. 3, Upper Class Woman—Make of muslin or gingham. Color as above. Stencil design. (This costume, shortened and without trimming, may be worn by a woman of the lower class.)

Plate I. Egyptian Woman's Costume.

Plate II

No. 1, Man of Common People—Use duck, awning canvas, light-colored burlap, denim, or heavy muslin with stenciled stripes. Colors, black and white, brown and white, brown and tan.

No. 2, King—Make of soft, thin wool. Outing flannel or canton flannel a possible substitute. Bead collar and apron, done in gold and variegated colors. Body of dress pale yellow, corn color, cream or any soft color except purple. Head-dress of oil-cloth or buckram, painted.

No. 3, Upper Class Man—Make of muslin or gingham. Sash separate and fringed with gold or color. Stenciled collar. Colors tan, brick red or white, with colored collar or girdle—in fact, nearly any color with harmonizing collar and girdle.

Head-dresses, ornaments and motifs are labeled on the plates themselves, where the information may be acquired with minimum effort.

Egyptian costumes have one point in common with modern costumes, viz., the similarity among the costumes of all classes, and between the costumes of men and women. Lower class costumes strongly resembled upper class costumes except for being shorter and of less expensive materials. Men's and women's costumes were often easily interchangeable. Not to push the parallelism to a willful extreme, there is a like similarity between Egyptian costumes and our own in scantiness. Our plates often show considerably more body covering than the originals justify.

Plate II. Egyptian Man's Costume.

Plate III

GROUP IN "ANTONY AND CLEOPATRA" BY WILLIAM SHAKESPEARE

No. 1. Cleopatra. Derived from Plate I, No. 2. Made of cream organdie, cheese-cloth or georgette, trimmed in orange, blue, green and gold beads.

No. 2. Antony. Derived from Plate X, No. 2. White toga, with royal purple mantle, trimmed in gold.

No. 3. Attendant. Derived from Plate II, No. 1. Green and white striped cotton material.

Plate III. Group in "Antony and Cleopatra" by William Shakespeare.

CHAPTER IV

HEBREW COSTUMES; MEDIEVAL CHURCH COSTUMES

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CHAPTER IV

HEBREW COSTUMES; MEDIEVAL CHURCH COSTUMES

In the title of this chapter it will be seen that the term, "loose chronology," used in Chapter I, is a saving grace. It is obviously a loose chronology to combine Hebrew costumes with those of the medieval church, especially as Greek and Roman costumes are to follow. But a survey of the dramatic material that uses these two widely separated types shows the necessity of the present arrangement. The plays which will use these costumes are Biblical plays and pageants, mystery plays, and miracle and morality plays (medieval and modern), which incline to mingle heterogeneously the historical Biblical characters, together with saints, angels and churchly figures, derived from the idealized conceptions of painters or from the known characters of priests, monks, bishops and the like. For that matter, these plays (e.g., the admirable "Rock" of Mary Hamlin) often contain also Greek and Roman characters. (This fact makes, after all, the juxtaposition of this chapter and the chapters on Greek and Roman costume in this book a fortunate thing.)

Constant Elements in Hebrew Costume.

Stripes, wide and dark.

For priests, mosque-like head-covering, phylactery, richly designed and fringed apron, jeweled bodice-like rec-

tangle in front, tied fast with ribbons around body.

Girdle (low) characteristic of woman's dress.

Similarity of dress for the sexes—all main garments based on tunic.

Head-dress for women always.

Sandals.

Rings, beads, anklets, armlets.

It has seemed necessary to place two Assyrian costumes among the Hebrew costumes on Plate III,—as well as the costumes of some of the Wise Men, who came from distant and un-Hebraic parts. Since Biblical plays often use Assyrian characters, it may be well to outline some of the constant elements of the dress of these wolves among the Israelitish fold.

Constant Elements of Assyrian Costume.

Elaborate border designs, with diagonal trimmings, for both men and women.

Rings, bracelets, armlets, girdle.

Fringes and tassels, very heavy.

Sandals.

Long hair for both sexes, tied back, banded around forehead. Beards elaborately curled.

Colors Known and Used by Assyrians.

Purple, maroon, yellow, orange, blue, ochre, green, black.

Materials Used Originally.

Mostly heavy woolens—very little cotton; no silk.

(Note:—Assyrian costumes resemble Babylonian and

Chaldean costumes sufficiently to justify using them interchangeably for stage purposes.)

We now take up one by one the figures in Plates IV and V.

Plate IV

No. 1, Shepherd—Unbleached muslin for short tunic. Coat and scarf, strips of gingham or sateen in green, blue, brown, orange and red.

No. 2, Wise Man—Tunic of flowered cretonne. Girdle of cream sateen, with heavy fringe and with design stenciled in oils or appliquéd. Outer robe or cape of heavy black sateen, lined with outing flannel repeating dominant color of cretonne. Hem of robe decorated with design stenciled in black on cream.

No. 3, Another Wise Man—Tunic of striped cotton cloth. Panel of sateen, trimmed in cotton braid and fringe. Robe of strips of sateen, lined with outing flannel. Turban-like head-dress made of sateen, trimmed in beads and ball fringe. Colors: brown and white tunic, cream and orange panel, black and red robe, cream head-dress with red and purple trimming; or green and white tunic, cream and purple panel, blue, orange and black robe, orange head-dress with black trimming.

No. 4, Assyrian Woman—One-piece garment of maroon canton flannel, trimmed in orange fringe and black beads. Note diagonal piece. Head-dress, a square piece of black ma-

terial, draped over hair and tied with cord. Large ear-rings.

No. 5, Hebrew Girl—One-piece dress of rose gingham over striped under-skirt of blue, green, tan and black. Green and white striped girdle, crossed at back, drawn around thighs and tied in front. Cloth grapes stuffed with cotton on end of girdle—same color as girdle. Cape of strips of black and white cotton cloth, lined with bleached muslin. Head-dress, turban, made of same material as girdle, ornamented with beads.

No. 6, Priest—Tunic of white muslin, with black stenciled hem. Apron, yellow and white cretonne, with white fringe. Rectangular, bodice-like stenciled piece of white sateen over buckram, held in place by blue ribbons. Head-dress shaped like the dome of a mosque, made of white sateen, beaded around edge.

No. 7, Disciple—Tunic of burlap, denim, monk's cloth, rep or unbleached muslin, in brown, gray or tan. Girdle of outing flannel in orange, blue or green. Mantle of maroon outing flannel. Head-dress, rectangular piece of striped cotton, held with band.

No. 8, Assyrian King—Butterfly sleeved shirt and full skirt, made of deep cream or tan cotton material. Designs stenciled or beaded. Diagonal fringe. Girdle richly ornamented with beads. Head-dress, helmet-shaped buckram piece, gilded and beaded. Beard curled. Long hair.

No. 9, Soldier—Armor made of buckram or oil-cloth, gilded. Skirt of unbleached muslin. Helmet of gilded buckram.

Plate IV. Hebrew Men and Women.

No. 10, Apostle—Tunic of coarse material, such as unbleached muslin. Girdle of sateen in bright color. Coat of tan or brown outing flannel. Head-dress, turban of striped material.

Before detailing Plate V, it is necessary to set down certain facts relative to costumes derived from the medieval church. Whereas the Bible plays written nowadays use the ancient Bible costumes, the mysteries, miracles and moralities of the Middle Ages tended to use Middle Age costumes. Through actual practical use, through the conventionalizings of the painters of sacred pictures, and through the texts of the plays themselves, church costumes presently assumed constant elements of their own, somewhat as here set down.

Constant Elements of Church Costumes.

Tunic-like costume for both men and women.
Sandals.
Cloth head-dress for both sexes.
Girdle.
Saints (men) shown without head-dress.
Saints (women) with wimples.
Christ always in white, with crown after crucifixion.
Mary in blue robe with red cape.
Joseph with dark robe, no head-dress.
Angel (woman) white.
Angel (man) gold.
Monks, brown, gray, black or white, according to their orders.

Plate V

No. 1, Mary Magdalen—Sleeveless one-piece dress of scarlet sateen, with beaded buckram girdle fitted to hips. Strings of beads pendent from girdle. Robe of black sateen with long black fringe. Head-dress, rectangular piece of red silk, held in place with strands of beads. Bracelets and anklets of beads. Hair hanging loose.

No. 2, Lower Class Woman—One-piece sleeveless dress of brown burlap or any coarse cotton material. Cotton cord around waist. Head-dress, rectangular piece of tan or gray cotton material, fastened tightly back of head. No hair showing.

No. 3, Angel—Dress of white cheese-cloth or mull, with sleeves wide and long to suggest wings. Stenciled design on sleeves. Trimming of Christmas tinsel. Halo of spun glass.

No. 4, Nun—White, gray or black cotton material according to order. Head-dress, wimple of same material. Rosary.

No. 5, Virgin—Light blue dress of sateen. Rich red sateen robe, stenciled in black. Head-dress of white mull, held by jeweled band. Red not so bright as for Magdalen.

No. 6, Monk—Coarse cloth of cotton or burlap. Color according to order. Cowl of same color and stuff. Cord girdle. Cross.

No. 7, Choir Boy—Black and white cotton material.

No. 8, Militant Angel—Gold-cloth tunic. Crown in gold gilt.

No. 9, Joseph—Dark canton flannel. Black or white cord girdle.

No. 10, Priest or Rector—Black robe. White surplice. Stole of gold-colored cloth, with stenciled design and fringe.

Plate V. Medieval Church Characters.—

Plate VI

GROUP IN "THE ROCK" BY MARY HAMLIN

No. 1, Adina—Costume derived from No. 2 in Plate V. Since her circumstances are fairly comfortable financially, richer cloth is used, and a more elaborate head-dress. Sandals, with anklets and bracelets are added.

No. 2, Peter—Derived from No. 10 in Plate IV. Tunic of gray, with mantle of yellow, brown, black and green stripes.

No. 3, Magdalen—Derived from No. 1 in Plate V, but softened in color and simplified in ornament, because of the reformation of the Magdalen of the play. Hair covered, for the same reason. Dress white, with light blue head-dress.

No. 4, Deborah—Derived from No. 4 of Plate V, with rosary omitted. White with light green head-dress.

Setting may be in deep blue or black for night sky. Colors of costumes will not contrast obnoxiously, yet will show up rather than fade out against background.

Plate VI. Group in "The Rock" by Mary Hamlin.

List of Masterpieces of Painting for Biblical Costumes

Adoration of the Magi—Burne-Jones; Adoration of the Wise Men—Adolph Bourguereau; Ansidei Madonna—Raphael; Annunciation—Rossetti; Arrival of the Shepherds—H. Lerolle; Assumption—Titian; Birth of John the Baptist—Bernardino Betto; Birth of Jesus Christ—Lorenzo di Credi; Call of James and John—Basaiti; Carpenter's Shop—Sir J. E. Millais; Calvary—Andrea Mantegna; Christ Before Pilate—Munkacsy; Christ and the Canaanite Woman—Palma Vecchio; Christ with Martha and Mary—Siemiradzki; Christ Among the Doctors—W. Holman Hunt; Christ and the Doctors—Hofmann; Christ—Hofmann; Christ Blessing Little Children—Plockhorst; Christ and the Rich Young Man—Hofmann; Crucifixion—Piero Franceski; Child—N. C. Wyeth; Coronation of the Virgin—Fra Filippo Lippi; Deposition—Rocco Marconi; Ecce Homo—Antonio Ciseri; Entry of Jesus Christ into Jerusalem—Edouard Dubufe; Finding of the Savior in the Temple—Wm. H. Hunt; Frieze of the Prophets—John Singer Sargent; Good Shepherd—Plockhorst; Head of Christ—Il Conti Francesca Melze; Holy Family—Titian; Jesus Christ and the Pharisees—Bernardino Luini; Judith with the Head of Holofernes—Sandro Botticelli; Light of the World—Wm. H. Hunt; Last Supper—Leonardo da Vinci; Madonna and Child—Sichel; Madonna of the Choir—Raphael; Madonna and Child—Botticelli; Madonna, Jesus and St. John—Botticelli; Madonna and Child Enthroned—Spinello Aretino; Madonna and Child with Angel—Albert Bouts; Meeting of Mary and Elizabeth—Domenico Ghirlandajo; Marriage Feast in Cana of Galilee—Tintoretto; Mary Magdalen in the Tomb—Burne-Jones; Neither Do I Condemn Thee, Go, and Sin No More—A. A. Anderson; Parable of the Five Wise and Foolish Virgins—W. J. Wainwright; Return of the Holy Family of Nazareth—Wm. C. T. Dobson; Risen Christ—Francesco Mantegna; Remorse of Judas—E. Armitage; Sistine Madonna—Raphael; Supper at Emmaus—Rembrandt; Simeon—Wm. C. T. Dobson; Visit of Mary to Elizabeth—Leonardo da Vinci; Wise Men from the East on Their Way to Bethlehem—Jean Portaels.

CHAPTER V
GREEK COSTUME

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CHAPTER V
GREEK COSTUME

WHEN we come to the Greeks, we come to the first golden age of drama. In the plays of Eschylus, Sophocles, Aristophanes and Euripides, we have the world's treasure-house of dramatic values—for the Greeks the culmination, for us the beginning, of a deathless art. Because we perennially go back to the Greek drama as the source-spring of the dramatically beautiful and great, we must perennially know and use the Greek dress.

But it is not alone in Greek plays that Greek costumes must be used. So beautiful is the Greek dress, so perfect in its fluted drapery, so lithe and living in its fluid lines, so like a tissue nature-spun to fit the mold and curve of human body-form, that without knowing or asking why, mankind has selected the Greek garment to clothe its national personifications, its symbolized spirits, forces and elements, its figures in dance-drama and its very angelic hosts. As in architecture no single contribution has ever equaled in importance the slight off-parallel convergence of the lines of the Greek column, so in dress no feathers fine nor jewels rare have ever equaled the Greek robe. Helen of Troy may have been as beautiful as she is fabled—or she may have merely had a skillful seamstress. Isadora Duncan may weave a dance or start a cult or snuff her life out in a single moment, but we worship, if only to the beauty of her art she lends the

plastic beauty of Greek dress.—After which, let outburst cease and prosiness begin.

Constant Elements of Greek Dress.

Two general classes of garments, under (chiton) and outer (mantle or himation), both of which were square or rectangular, and were draped on the figure, rather than fitted to it.

Doric dress of thick material; small in size. Fell in a few heavy folds; had no sleeves.

Ionic of fine material; large. Fell in many small folds; was arranged so as to form sleeves.

Borders of conventionalized flowers, birds and emblems (see accompanying motifs).

Girdles an important feature.

Head-dress of both sexes, crowns, laurel leaves twisted to form band, diadems of gold and jewels.

Sandals for both sexes.

Jewelry for both sexes.

Colors Known and Used by Greeks.

Much in advance of those of Egyptians and Assyrians, because softer.

Golden yellow, light blue, greens, saffrons, terra-cotta, browns, purple.

Original Materials Worn.

Woolen, silk and linen.

Modern Substitutes.

Sateen, challis, mull, gauze, cheese-cloth, crêpe, voile, muslin, gingham, canton flannel, toweling, burlap, oil-cloth, buckram and metal cloth—the last three for armor.

Plate VII

No. 1, Man's Costume, Wealthy Class—Linen, challis, crêpe or sateen in white, lavender or deep cream. Design embroidered or stenciled in gold or black. Girdle in blue-green. Mantle can be worn on this dress. (See No. 3.)

No. 2, Armor—Buckram, painted with aluminum paint, or metal cloth. Chiton, blue or yellow cotton cloth, stenciled in black. Chiton goes under armor; has short sleeves.

No. 3, Dress of Young Man—(Worn also by poorer class, but without mantle.) Chiton of white linen, muslin or crêpe. Girdle in color. Mantle in rose or red, with black band. Mantle held together with brooch. For lower class, use tan gingham, gray outing flannel, brown burlap, brown denim.

Plate VII. Greek Costume.

Plate VIII

No. 1, Ionic Woman's Dress—White, light green, light blue, soft yellow; mull, crêpe, cheese-cloth, voile; fastened on shoulder and along arm with buttons. Mantle of blue-green, bordered in black, with stenciled design; fastened with large brooch. Waist-line high.

No. 2, Doric Woman's Dress—Brown, orange, terra-cotta, green, cream; materials same as for No. 1; bordered and stenciled in black; fastened on shoulders with two brooches. Waist-line low.

No. 3, Doric Woman's Dress and Scarf—Colors and materials as above, with all-over design and borders stenciled on.

N. B. See Plate VIII[a] for diagram of manner of draping Greek and Roman garments.

Plate VIII. Greek Costume.

Plate VIII[a]

No. 1, Doric Chiton—Made of a long rectangular piece of material. The upper part called the "apotygma," was folded over the lower part. This could be made as long or as short as wished. The chiton was adjusted about the body with the opening at the right arm. The front and back of the folded edge was fastened on the shoulder with brooches or clasps. A girdle was then placed around the waist as in Plate VIII, No. 2.

No. 2, Double Girded Chiton—The dress of the Spartan woman. A girdle was worn to form a high waist-line and a second girdle was worn about the hips.

No. 3, Ionic Chiton—Made of a large rectangular piece of cloth. This was adjusted over the figure with the opening at the right. The back edge was fastened at intervals over the front edge with small clasps or buttons. A girdle was added as in Plate VIII, No. 1.

No. 4, Ionic Chiton—showing girdle across front of dress and around waist.

No. 5, Roman Toga—A large semi-circular piece of material with a wide strip of contrasting material around the circular edge. The toga was placed upon the left shoulder and brought around the back and under the right arm.

No. 6, Roman Toga—showing toga brought diagonally across the chest and thrown over the left arm. The end was allowed to hang down the back.

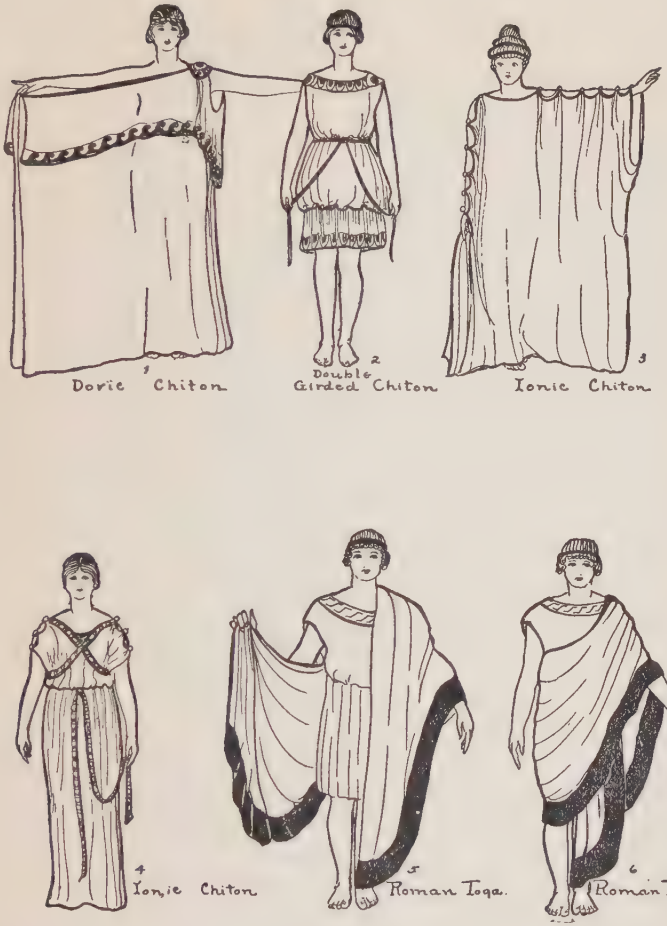

Plate VIII.a Manner of Draping Greek and Roman Garments.

Plate IX

GROUP IN "IPHIGENIA" BY EURIPIDES

No. 1, Iphigenia—Derived from Plate VIII, No. 2. Long mantle added. White, with blue-green mantle, stenciled in black.

No. 2, Members of Chorus—Derived from Plate VIII, No. 3. Colors, any pastel shades. White bands.

No. 3, Soldier—Derived from Plate VII, No. 2. Tunic, red. Armor, aluminum painted.

No. 4, Attendants—Derived from Plate VIII, No. 1. White or cream.

Background, mulberry color. The lavender and purple harmonize with mulberry, yet contrast sufficiently. The same is true of the red. The other colors do not clash, yet show in satisfactory contrast. The costumes agree well in color among themselves.

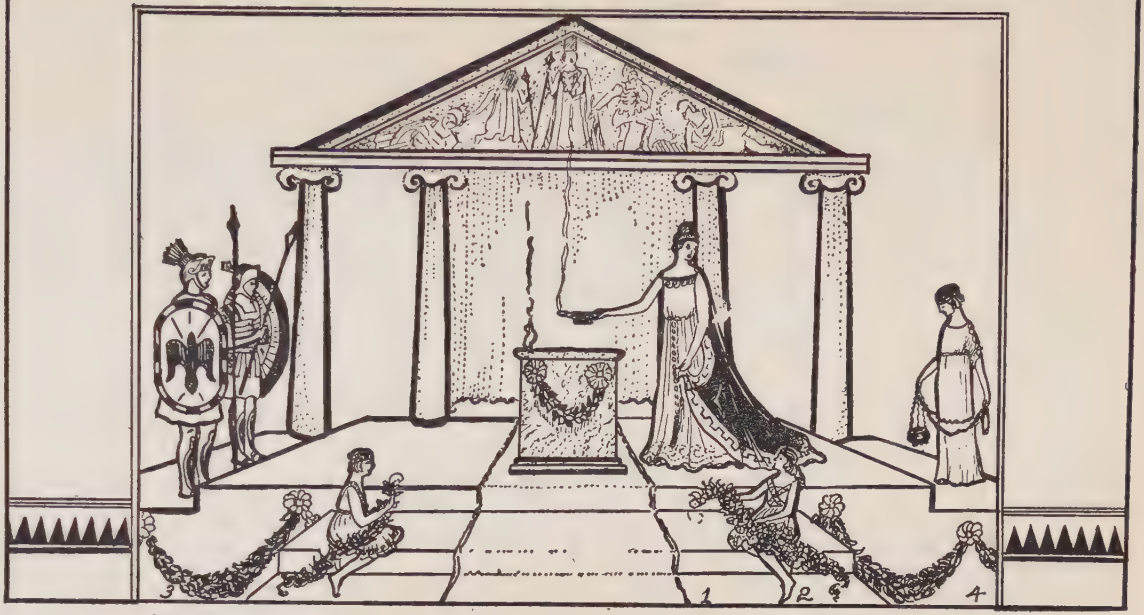

Plate IX. Group in "Iphigenia" by Euripides.

CHAPTER VI

ROMAN COSTUME

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CHAPTER VI
ROMAN COSTUME

As the Roman drama was a derivative from the Greek drama, so the Roman costume was derived from the Greek. It was, of course, vastly more luxurious of quality and decoration and more voluptuous of fashion, as befitted the wealth and inclinations of the people who wore it.

Roman costume is used so frequently in drama as to make mention almost beside the point. From "Julius Cæsar" to "The Road to Rome," through a thousand plays as dull as "Sejanus" and as scintillating as "Androcles and the Lion," Roman costume plays its part.

Constant Elements.

Composed of two garments, the tunic and the toga. The toga resembled the Greek himation except that it was semi-circular and without corners or points. The toga was draped on the figure in easy, flowing lines. It was the Roman national dress. See Plate VIII[a] for a diagram and description of the manner of draping the toga. (Pages 62 and 63.)

The dress of the Roman woman resembled that of the Grecian in its general character. It consisted of several tunics, one over the other, varying in color and length.

Girdle, indispensable, since it showed the rank of the wearer.

Many ornaments, such as bracelets for wrists and upper arm; rings and necklaces.

Profusion of ornaments for the hair, such as hair-pins of gold, silver and ivory; filets of gold, studded with gems.

Sandals.

Colors Known and Used:

Gray, tan, purple, green, yellow, red, brown, blue, white, and black.

Their Symbolism.

Blue for philosophy;

Black for theology;

Green for medicine;

White for astrology.

Lower class wore one solid color;

Officers two colors;

Commanders, three colors;

Royalty, seven colors.

Priests wore togas edged with purple. A victorious general wore a purple silk toga lined with gold.

Materials.

Wool, silk, linen.

Modern Substitutes.

Mull, cheese-cloth, crêpe, voile, gingham, muslin, canton flannel, ratine, challis, metal cloth, oil-cloth, buckram—the last three for armor.

Plate X

No. 1, Servant or Lower Class—Tunic, unbleached muslin, cambric (dull side out), dark outing flannel. Mantle, short, fastened at right shoulder to give freedom to arm.

No. 2, Man of Upper Class—One-piece tunic of soft material such as sateen, crêpe or gingham, in white, cream or red. Toga, purple sateen or mull, stenciled in gold paint. Head-dress, artificial leaves.

No. 3, Soldier—Oil-Cloth or buckram, painted with bronze paint or gold tempera. Skirt of tunic, white or red cotton cloth.

No. 4, Barbarian—Short tunic of brown or tan canton flannel, "skin" of oil-cloth, denim or burlap, painted.

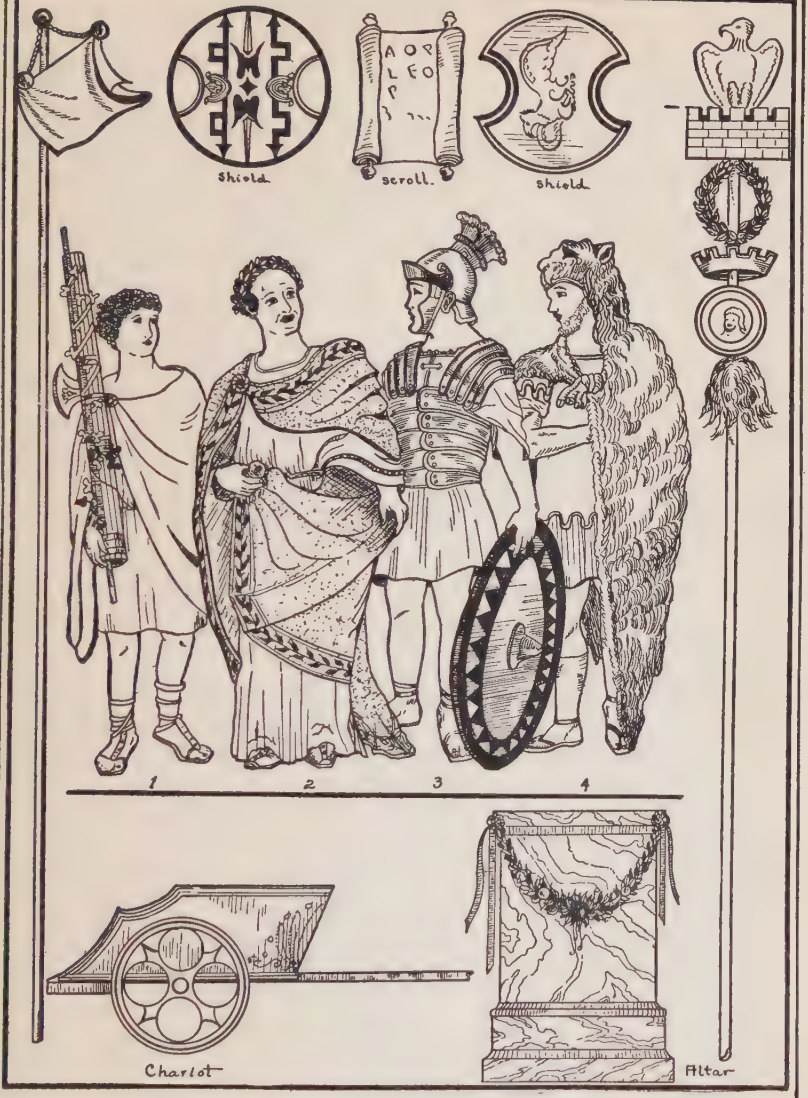

Plate X. Roman Costume.

Plate XI

GROUPING IN "ROMAN HOLIDAY" BY ROMAN LAIM

No. 1, Selius—Derived from Plate X, No. 2. Cream tunic, red toga.

No. 2, Malchus—Derived from Plate X, No. 2, with different arrangement of toga. Tunic, blue-green; toga, purple.

No. 3, Trevia—Derived from Plate VIII, No. 2. (Here it will be noted that this Roman costume is modeled after a Greek original.) Tunic, lavender, stenciled in gold.

No. 4, Gaius—Derived from Plate X, No. 1, without toga. Tunic, tan.

These costumes will harmonize with, yet show visible contrast against, a setting of intense blue. They will agree well with one another when in juxtaposition on the stage.

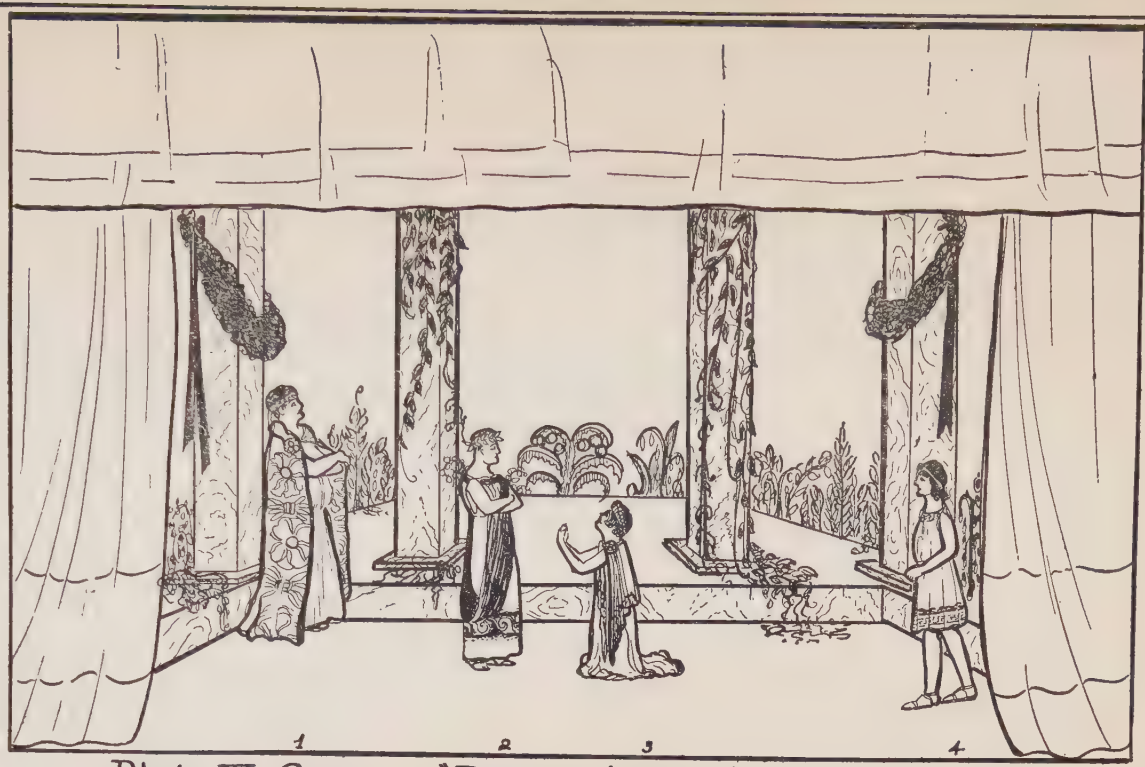

Plate XI. Group in "Roman Holiday" by Roman Laim.

CHAPTER VII

MEDIEVAL ENGLISH COSTUME—PRE-SHAKESPEAREAN AND SHAKESPEAREAN COSTUME

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CHAPTER VII

MEDIEVAL ENGLISH COSTUME—PRE-SHAKESPEAREAN AND SHAKESPEAREAN COSTUME

THESE are the garments of romance. Robin Hood and Havelok the Dane, Maid Marian and Guinevere may have worn the earlier ones. Influenced by the crusades, new varieties of armor and armor-shaped cloth garments appear. The East contributes new fabrics and new ornaments. The lines of the human body are accented by cutting and fitting the cloth, as contrasted with the Greek and Roman way of fitting through mere draping and clinging. Men's garments bifurcate and trousers and tights come on the scene. Constant elements are harder to define, but a few can be noted.

Constant Elements for Medieval Costume.

Two tunics for women, the under one long and straight, with close fitting sleeves; outer one shorter and fuller, with flowing sleeves.

Men wore shorter tunic, with trousers or tights underneath.

Mantles for both sexes, semi-fitting over shoulders.

Embroideries and precious stones common.

Wimples for women.

Barbaric jewelry—bracelets, necklaces and girdles. (The girdle has become a jeweled ornament.)

Buskins and pointed shoes.

Men's hair loose.

Women's hair in long braids.

Original Materials Used.

Brocade, wool, felt, skins, gold, tissue, linen.

Modern Substitutes.

Turkish towelings, dyed muslins, muslins with all-over designs, sateens, cretonnes, corduroys, velvets.

Colors.

Brilliant blues, yellows, greens, flaming red and gray red.

Plate XII

No. 1, Woman of Upper Class—Upper tunic, poplin, silk, cotton broadcloth or heavy satin, in dark brown, stenciled in bright colors. Under tunic, in dark green satin. Lining of sleeves, one of the stencil colors. Dark red net headdress, held in place by strand of beads.

No. 2, Middle Class Woman—"Princesse style," of dark red sateen, crêpe or ratine. Sleeves lined with cream silk. Wimple made of band of white linen, fastened to top of head and under chin; cover chin and sides of face, fitting head snugly.

No. 3, Queen or Upper Rank Woman—Close-fitting dress of lavender silk, satin or sateen. Mantle of purple satin, lined with blue-green. Girdle of jewels and beads. Crown of gold paper, ornamented with jewels. Cream-colored lace net hangs from back of crown.

No. 4, Lower Class Woman—Tunic-like jacket, bright red gingham or cambric. Full skirt, dark brown outing flannel or blue denim. Bright, heavy, barbaric ornaments. Strips of bright red cloth braided in hair.

No. 5, Woman of Upper Class—Semi-fitting dress, rose corduroy, velvet, cotton flannel or poplin. Yoke of skirt, cretonne or stenciled material. Mantle, green sateen, lined with white, with stenciled design.

No. 6, Young Man—Tunic, tan poplin, ratine or muslin, with design in orange. Cape, black and white cotton stuff. Legs cross-gartered in black and white.

No. 7, Barbarian—Use heavy brown paper, crushed and crumpled, soaked in brown dye, and torn, not cut, to shape. Instead of paper, denim, ratine, Turkish toweling or cotton flannel may be used.

No. 8, War King—Armor, buckram, oil-cloth or metal cloth. Skirt of tunic, scarlet, stenciled in black. Mantle, gold-cloth, lined with white sateen.

No. 9, King—Semi-fitting tunic, white satin, silk or sateen, stenciled in red and gold. Mantle, red sateen lined with gold-cloth or yellow sateen. Hose, white, with tan or gold shoes.

No. 10, Knight—Armor, metal cloth or painted oil-cloth. Tunic, light blue china silk. Mantle, silk or sateen, bright colored, lined with black.

Plate XII Medieval English Costume.

And now Shakespeare! The second golden age of drama —most golden of them all. The promise of the churchly miracle and mystery; the unfoldment of the guild morality and interlude; the comic flurry of "Roister Doister" and "Gammer Gurton's Needle"; the fruition of Lyly and Peele, of Kyd and Greene; the lightning flash of Marlowe; the apocalyptic gate of glory opened wide—and Shakespeare! Whatever the crotchety royal spinster may have boasted about as Elizabethan, neither she nor England nor all the world could have uttered a greater boast than that they knew Shakespeare. Novelty-seekers may find a moment's crowding queue at the box office to see him in modern dress—his Petruchio and Kate in a flivver, his Hamlet reaching into a dinner jacket pocket for an automatic pistol. But most of us come back to the useless, gorgeous, lovely clothes that Shakespeare knew, and with them grace our plays.

Constant Elements of Pre-Shakespearean and Shakespearean Costumes.

Fitted garments, as opposed to the semi-fitted garments of the previous period.

Mantle for both sexes.

Tights or doublet and hose for men.

Ruff for Elizabeth's time.

Pointed shoes.

Colors.

Nearly every color known; brightest in history.

Plate XIII

No. 1, Woman of Upper Class—Dress, red satin or sateen, trimmed in black velvet (cotton flannel, dyed very black, will do). Front part of dress worn tucked into belt or thrown over arm to allow under-skirt to show. Under-skirt, bright-colored cretonne. Head-dress, white organdie or net, made on wire frame.

No. 2, Cape for All Classes—Cape with hood attached, made of gray or tan cotton flannel, lined with bright-colored sateen.

No. 3, Woman of Nobility—Parti-colored. Coat-of-arms of lady's family embroidered on left side; her husband's on right side. Left side, cream sateen, with conventionalized bird design. Right side, red and white sateen. Bars, black. Head-dress, wire and ribbon, set with jewels and beads.

No. 4, Queen Elizabeth—Tight bodice of heavy silk or sateen. Ruff of white lace, wired. Skirt very full, worn over hoops or buckram.

No. 5, Woman of Upper Class—"Surcoat," velvet, trimmed with ermine. (To make the ermine, paint spots on cotton and cover with tarlatan or other net.) Under-skirt of bright color.

No. 6, Queen or Lady-in-Waiting—Close-fitting dress of black velvet, silk or sateen. Head-dress (hennin), black silk or sateen. Hennin is 30 to 36 inches high, worn at 45-degree angle. Drape on hennin, mull, crêpe, chiffon or any thin material that will drape in folds.

No. 7, Queen or Court Lady—Close-fitting dress, black silk, sateen or poplin. Hair-dress, net and ribbon.

No. 8, Man of Lower Class—Tunic, dark cotton material. Brown or gray tights. Dark cowl.

No. 9, Robin Hood—Coat, tan cotton flannel or crêpe, trimmed in Lincoln green. Tights, Lincoln green. Shoes are tan socks, rolled down, and with stuffed toes. Green or tan hat, with red feather.

No. 10, "Sir Walter Raleigh" Costume—Doublet, black silk or sateen with beaded skirt. Laced sleeve and front over bright color. Black tights. Cape, black, lined with bright color. Colored feather in black hat.

No. 11, Robin Hood—Tan cotton flannel doublet, green lacing. Green tights. Green cowl of sateen with red feather.

No. 12, Page or Herald—Surcoat, white sateen, with stripes on puffs. Puffs, green. Decoration, green. Tights, white. Hat, green with white feather and pompom.

No. 13, King or Nobleman—Surcoat, lavender, trimmed with ermine (*vide ante*). Tights, purple. Blouse sleeves, purple.

No. 14, Jester—Black and white or any contrasting colors. Bells on hood.

Plate XIV

No. 1, Milkmaid—Blue and white striped gingham, or brown and tan. Cap of white India linen or organdie. White hose.

Plate XIII. Pre-Shakespearean and Shakespearean Costume.

No. 2, Woman of Nobility—Dark red, green or blue; mull, lawn, linen or muslin, with design stenciled in contrasting colors. Sleeves lined with contrasting colors. Head-dress, lace, held by jeweled crown.

No. 3, Woman of Middle Class—Dress, crêpe, silk sateen or poplin in bright colors. Design, contrasting colors. Rope girdle of beads. Colored ribbon braided in hair.

No. 4, Lady of Rank—Dress, rose sateen, crêpe de chine or crêpe, trimmed in black velvet or black flannel. Mantle, scallop-edged, of black sateen, lined with green. Head-dress, beads.

No. 5, Lady-in-Waiting—Dress, dark crêpe or mull. Sleeves lined with bright color. Head-dress, bright-colored mull.

No. 6, Man of Rank; Page—Fitted doublet, with peplum (lower portion) of dark-colored silk, sateen, velvet or wool. Light-colored sleeves. Medium light-colored tights.

No. 7, Merchant or Man of Upper Class—Red or green silk, sateen, poplin or wool. White lace in sleeves and collar. Tights, black or red.

No. 8, Court Servant; Lower Rank Man—Tunic, dark brown, gray or tan cotton stuff. Cowl, cream sateen. Tights, black.

No. 9, King—Upper tunic, violet-colored brocade or sateen, with design stenciled in white or yellow. Mantle, red sateen, lined with cream.

No. 10, Page or Robin Hood—Tunic, deep-colored, with sleeves of contrasting color. Tights, contrasting colors.

Plate XIV. Shakespearean and Pre-Shakespearean Costume.—

Plate XV

GROUP IN "ROBIN HOOD" BY OWEN DAVIS

No. 1, Maid Marian—Derived from Plate XIV, No. 4. Dress, rose, trimmed in black. Black cape, lined with cream.

No. 2, Robin Hood—Derived from Plate XIII, No. 9. Tights and trimming, Lincoln green. Doublet, tan. Scarlet feather in hat.

Set, neutral gray. It must show prison, church and inn. The colors of the costumes will, of course, go well with gray.

Plate XV. Group in "Robin Hood" by Owen Davis.

Plate XVI

GROUP IN "TWELFTH NIGHT" BY WILLIAM SHAKESPEARE

No. 1, Viola—Derived from Plate XIII, No. 12. Surcoat, white satin or sateen, with black or white tights. Dark hat with white plume.

No. 2, Feste—Derived from Plate XIII, No. 14. Motley of tan and orange cotton material.

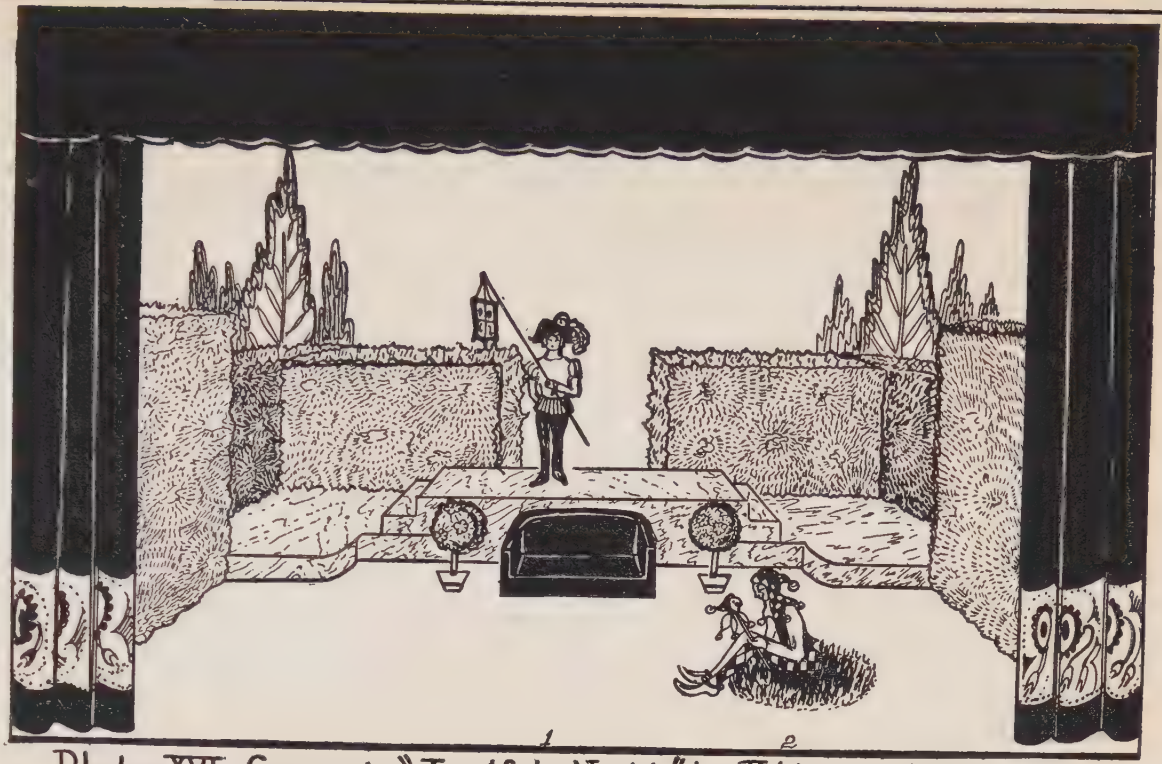

Plate XVI. Group in "Twelfth Night" by William Shakespeare.

CHAPTER VIII
AMERICAN COLONIAL COSTUME

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CHAPTER VIII

AMERICAN COLONIAL COSTUME

New England, New Amsterdam, Virginia! These were the days when the provinces were truly provincial. So long did it take for a European style to become known in America, that Europeans fell into the habit of regarding the colonies as behind the times, and have never got over so doing. And because the time-distance to the mother countries was so great, the colonials had the temerity to develop styles of their own, a habit which we primitive provincials got over as quickly as possible and have never dared to indulge since.

But plays and pageants revive our Pilgrim, Cavalier, and Dutch ancestors' garb with gratifying frequency. Here is a selected page.

A word to the wise and worldly. The Puritans did not wear solely gray. They had golden browns, soft blues, dark greens, rich reds.

Constant Elements.

Knee trousers.
Full skirts.
Capes for both sexes.
Wide brimmed men's hats.
Men's hair long.

Materials.

Wool, plush, velvet, brocade, satin, silk, linen, leather.

Modern Substitutes.

Cotton flannel, beach cloth, sateen, broadcloth, mercerized organdies, cambric, silkoline, muslin (stenciled to resemble brocade), enameled cloth.

Plate XVII

No. 1, Puritan Woman—Skirt and waist, rich brown wool or cotton flannel. Apron and cuffs, white linen. White linen kerchief about shoulders. Cape with hood attached, black wool, lined with white poplin.

No. 2, Puritan Man—Coat and breeches, deep blue, green or brown broadcloth. Collar or "playne band," white linen. Cape, black, lined with white. Silver buckles on shoes and hat. White hose.

No. 3, Puritan Woman—Waist and skirt, green, brown or tan wool or cotton flannel. Collar and cuffs, white organdie. Bows on waist, black silk ribbon.

No. 4, Puritan Soldier—Coat and breeches, dark flannel, wool or outing flannel. Collar, belt and cuffs, white muslin. Helmet, buckram, bronzed.

No. 5, Quaker Woman—Dress, gray wool or poplin. Apron and kerchief, white linen. Bonnet, black—color of dress. Under-bonnet, white lace or sheer lawn.

No. 6, Quaker Gentleman—Coat, vest and trousers, brown or plum-colored wool, broadcloth or cotton flannel. Neckcloth, lace and linen. Hat, hose and shoes, black.

Plate XVII. American Colonial Costume.

No. 7, Dutch Housewife—Dress, orange and blue striped gingham. Four or five petticoats for fullness. Apron, white muslin, caught up for convenience in work. Hose, white.

No. 8, Burgher—Coat, blue flannel, cotton flannel or denim. Knickerbockers and shirt, green or brown denim.

No. 9, Upper Class Woman—Dress, cream crêpe, satin or sateen, with orange satin facing down front. Sleeves, orange satin and strips of black ribbon. Ruff, starched lace. Hair tied with cream ribbon over ears.

No. 10, Patroon—Doublet and trunks, black satin or broadcloth. Under garments, blue-green. Ruff, starched organdie. Ribbon on sword-belt and at knees, blue-green. Trimming on hat, blue-green and yellow.

No. 11, Virginia Planter's Wife—Dress, cream, light blue or rose poplin, crêpe or sateen. Hair-ribbon, rose.

No. 12, Virginia Planter—Doublet and knickerbockers, black, tan or rich brown broadcloth. Sleeves, trimmed with gold braid and buttons. Scarf at waist, rich silk. Sword an important part of costume. Boot tops of buckram, enamel cloth or oil-cloth, attached to ordinary shoes. Buckle conceals jointure at instep.

CHAPTER IX

EIGHTEENTH CENTURY EUROPEAN COSTUME; AMERICAN REVOLUTIONARY COSTUME

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CHAPTER IX

EIGHTEENTH CENTURY EUROPEAN COSTUME; AMERICAN REVOLUTIONARY COSTUME

Those extravagant eighteenth century days! Lady Teazle dressing at a rate calculated to break Sir Peter's heart and purse. Sir Peter indulging in a flare for clothes himself. Bob Acres getting his locks into training to queue like a gentleman's.

Those inconsistent American Revolutionary days! Washington issuing his starving army a half-pound of flour per man per week with which to powder the hair! Red-coats! "In their ragged regimentals, the old continentals!"

Constant Elements.

Pointed bodices, full skirts and quilted petticoats for women.

Caps, fichus, patches.

Powdered wigs for both sexes.

Neck-cloths for men.

Three-cornered hats.

Materials.

Damask, silk, chintz, brocade, velvet, linen, wool.

Modern Substitutes.

Silkoline, sateen, mull, cretonne, poplin, cambric, crêpe, cotton flannel, ratine, leather, enamel cloth, oil-cloth.

Plate XVIII

Nos. 1 and 2, Colonial Gentlemen—Coat and breeches, light blue, green or lavender broadcloth, satin or sateen. Waistcoat, cream sateen or flowered cretonne. Stock and cravat, cream-colored mull or crêpe. Tri-cornered hat, black velvet or cotton flannel. Black silk bow on hair.

Nos. 3, 4, and 5, Colonial Gentlemen—Coat and breeches, black, red or lavender velvet or sateen. Waistcoat, buff sateen. Hose, cream or lavender.

No. 6, American Officer—Coat, blue wool, denim, or any heavy material. Facing and lining, red wool. Binding, white poplin. Buttons and button-holes, white. Waistcoat and breeches, white wool, white outing flannel or poplin. High black silk stock. Gloves and epaulets, white. Hat, black.

No. 7, Minuteman—Coat and breeches, blue wool or denim. Waistcoat, buff poplin. Hat, black.

No. 8, Green Mountain Soldier—Hunting shirt, green wool or poplin. Fringed strips of same material for trimming. Breeches, dark green wool or burlap. Gaiters, green. Hat, green or brown. Queue, pig-tailed.

No. 9, American Infantry—Coat, blue wool, faced with white. Breeches and waistcoat, buff. Gaiters, buff.

No. 10, Officer's Military Cloak—Black wool or outing flannel. Scarf, bright-colored yarn.

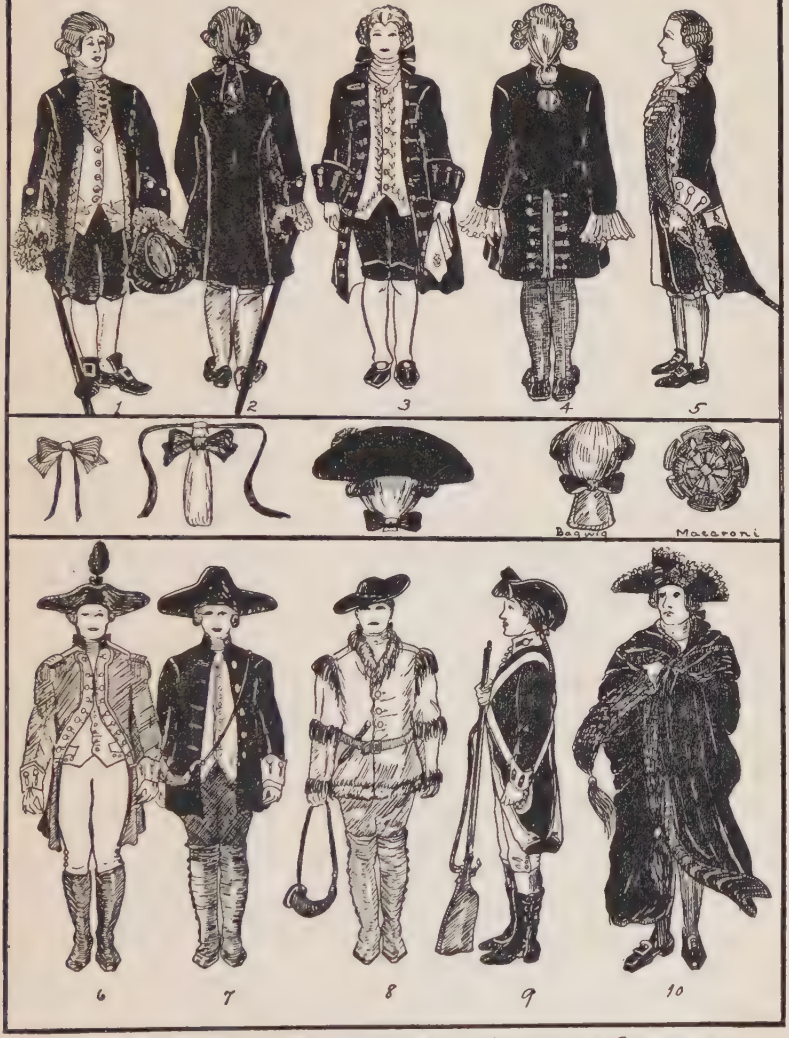

Plate XVIII Eighteenth Century European Costume.
American Revolutionary Costume.

Plate XIX

Eighteenth Century European Costume; American Revolutionary Costume

No. 1, Eighteenth Century Dame, European or American Revolutionary—Hoop skirt, white or light blue lawn or voile. Overdress, cretonne, looped in panier effect. Skirt trimmed in silk and velvet flowers. Black velvet ribbon at wrist and neck, and to hold hat in place. Hat, straw or silk. Hose, white. Slippers, black patent leather, with silver buckles.

No. 2, Betsy Ross Gown—Gown, rose lawn or silk. White skirt, trimmed with box pleating. Bodice trimmed with black velvet bows.

No. 3, Martha Washington Dress—Petticoat, quilted, with Watteau overdress—the latter with pinked edge. Cap, fine lace and net. Fichu, net or thin stuff.

—Plate XIX. Eighteenth Century European Costume.
American Revolutionary Costume.

Plate XX

EIGHTEENTH CENTURY EUROPEAN COSTUME; AMERICAN REVOLUTIONARY COSTUME

No. 1, European Court Lady—Tight bodice of silk, hoop skirt with stenciled or embroidered design. Paniers trimmed in lace or velvet. Charlotte Corday hat of lawn, trimmed in black picot ribbon.

No. 2, Lower Class Woman, European or American—Jacket-like waist of striped cotton material. Full skirt of contrasting color. White linen apron and cap.

No. 3, Marie Antoinette Costume—Tight bodice of silk. Full hooped skirt, 9 to 18 yards in circumference. Skirt trimmed in wide ribbon bows, fringed.

No. 4, Molly Pitcher Costume—Cretonne waist and over-skirt. Full skirt. White lawn cap.

No. 5, Mrs. Malaprop Dress—Tight black bodice. Full over-skirt. Ruffled white sateen under-skirt.

No. 6, Hessian Soldier—Coat, blue wool, lined with red. Red flaps at front. Red cuffs. Gold buttons. Bands across front, white wool. Trousers, cream wool. Shoes and leggings, black. Hair powdered white, with black queue-sack. Hat, gold or black in front; back, red.

No. 7, British General—Coat, red wool, lined with white,

front faced back with black. Trimming, gold braid and buttons. Vest, white satin, jabot and stock, white lace and silk. Trousers, white wool. Boots, black leather. Hat, black, with gold braid around edge.

No. 8, French Officer—Coat, blue wool, trimmed with gold braid and lined with white. Vest and trousers, red wool. Boots, black leather. Hat, black, with gold braid and white feather.

No. 9, British Private—Coat, red wool, front faced with green wool, and trimmed with white braid and buttons. Bars across front, white wool. Vest, white cotton or wool. Trousers, white wool. Leggings, black jersey or coarse wool. Hat, black with white braid. Note: The captain's is similar, except that the coat is trimmed in white instead of green.

No. 10, French Gallant—Coat, dark red velvet or brocade. Vest, brocaded silk. Band across chest, white satin. Trousers and hose, rose or cream satin. Hat, black or red velvet with white feather.

No. 11, American Clergyman—Coat, black or brown wool. Vest, white silk or cotton poplin. Trousers, white or cream broadcloth. Hose, white cotton or silk. Hair, powdered white and worn in wig-bag.

No. 12, British Seaman—Coat, navy blue wool, with white buttons. Shirt, blue and white cotton. Skirt, white wool or poplin. Trousers, dark blue or green wool. Hose, light gray or blue. Hat, black. Kerchief at neck, red-violet silk.

No. 13, Young Civilian—Shirt, white or tan cotton. Vest, black or brown wool, trimmed with tan wool. Trousers, black or brown coarse cloth. Hose, brown or white. Cap, stocking type, of red or blue wool.

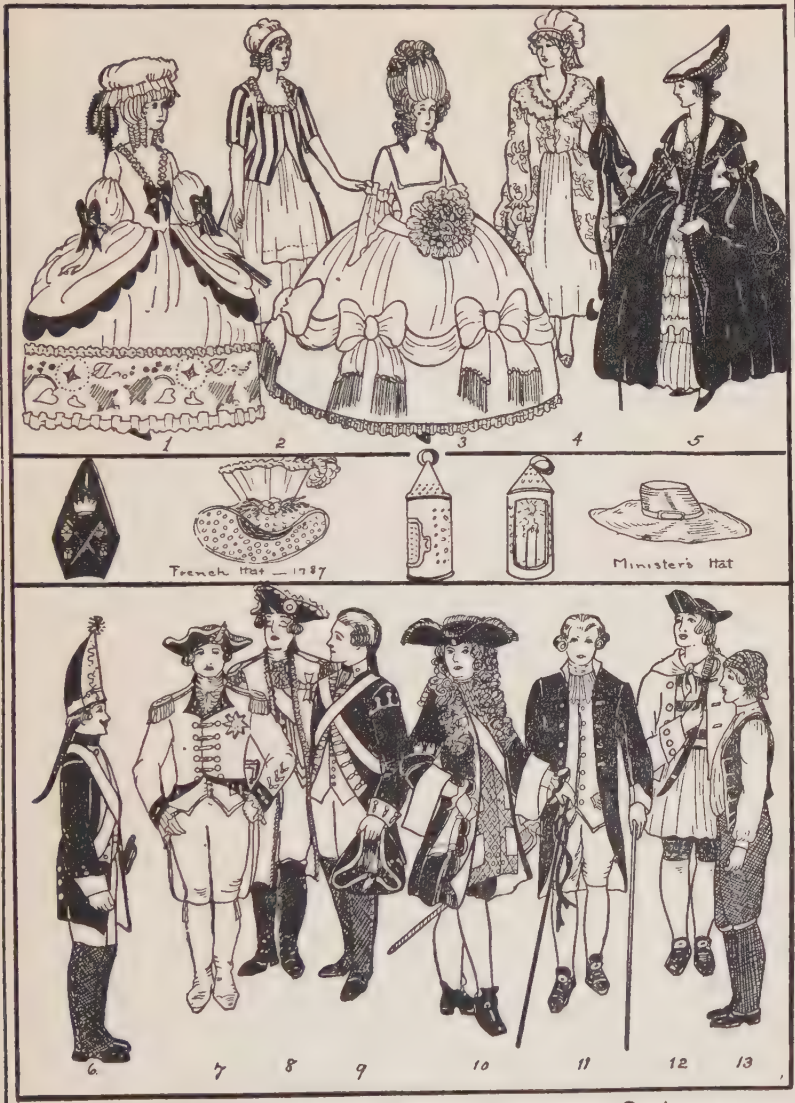

Plate XX. Eighteenth Century European Costume.
—American Revolutionary Costume.

Plate XXI

GROUP IN "DEVIL'S DISCIPLE" BY BERNARD SHAW

No. 1, British Soldier—Derived from Plate XX, No. 9.

No. 2, Burgoyne—Derived from Plate XX, No. 7.

No. 3, Chaplain—Derived from Plate XX, No. 11, with coat made longer.

No. 4, Judith—Derived from Plate XX, No. 4.

No. 5, Richard—Derived from Plate XVIII, No. 1, simplified in cut.

No. 6, Drummer—Derived from Plate XVIII, No. 9.

No. 7, Hessian Soldier—Derived from Plate XX, No. 6.

Plate XXI Group in "Devil's Disciple" by Bernard Shaw.

CHAPTER X
VICTORIAN COSTUME IN EUROPE AND AMERICA

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CHAPTER X

VICTORIAN COSTUME IN EUROPE AND AMERICA

THE widow of Windsor and her long life, spanning a stretch of voluminous styles! For America, the refining touch of French design along the Mississippi River, the sturdiness of the covered wagon type, the dignity of the black stock days, the coquetry of the enormously circumferenced skirts—crinolined or hooped—of the Civil War!

Constant Elements.

Full skirts, broad shoulders and small waists for women.
Poke bonnets.
Capes or shawls for both sexes.
Long trousers, high-waisted coats and short vests for men.

Materials.

Mull, broadcloth, calico, cashmere, muslin, crêpe, tulle, satin, gauze, lace, wool, flannel.

Substitute Materials.

Rayon, radium silk.

Plate XXII

VICTORIAN COSTUME—AMERICAN PHASES

No. 1, Woman of Early St. Louis—Empire gown of mauve or cream mull or crêpe, with design embroidered or stenciled around hem. Poke bonnet, tan straw or cloth. Black heelless slippers, resembling leather bedroom slippers. (Women of Middle West copied these costumes and used figured calico for the bonnet and dress.)

No. 2, Man of Early St. Louis—Coat, dark wool, with velvet collar. Cravat, white mull. Trousers, long, black.

No. 3, Woman of Covered Wagon Days—Dress, gray silk or sateen. Shawl, black or white lace or net. Bonnet, rose net, silk and mull.

No. 4, Man of Covered Wagon Days—Coat, black broadcloth or wool. Vest, flowered cretonne. Trousers, white wool or flannel, creased on both sides instead of front and fastened under foot with strap of self-material.

No. 5, Belle of 1850—Dress, purple and white flowered cretonne. Jacket, lavender poplin, trimmed in black velvet. Poke bonnet, tulle, lace and flowers. Muff, brown fur.

No. 6, Gentleman of 1850—Coat and trousers, black broadcloth. Vest, white poplin. High black stock.

No. 7, Belle of 1860—Dress, flowered cretonne, trimmed in cream lace and black picot ribbon. Head-dress, white lace and black ribbon.

Plate XXII. Victorian Costume - American Phases.

No. 8, Gallant of 1860—Double-breasted coat, black broadcloth. Trousers, white flannel, creased on sides. Cape, black wool, lined with white.

No. 9, Crinoline of 1863—Dress, figured gingham or calico. Sash, black silk. Heavy black net on hair.

No. 10, Man of 1863—Coat, black broadcloth or flannel, with wide black velvet collar. Vest, white linen. Black stock. Trousers, tan, mauve or white wool.

No. 11, Mrs. Lincoln—Dress, purple corded silk or poplin. Yoke and sleeves, white silk. Hair ornament, pansies.

Plate XXIII

VICTORIAN COSTUME—AMERICAN PHASES

No. 1, Young Girl of Civil War Days—Dress, pink cotton voile, organdie or print, trimmed with black silk bows. Pantalettes, white lace or embroidery.

No. 2, Young Woman of Civil War Days—Basque dress of pink, blue or green linen, gingham or print. Grape vines or wire run through flounce. Hat, white leghorn with streamers of green silk ribbon.

No. 3, Business Man of 1864—Frock coat, dark blue or black woolen material. Trousers, black wool, creased on sides.

No. 4, Negro Mammy of the 1860's—Dress, bright-colored cotton material of large design. Surplice and apron, white cotton material. Red bandanna handkerchief around head.

No. 5, Servant—Dress of blue calico or gingham. Apron and cap, white linen.

Plate XXIII. Victorian Costume – American Phases.

No. 6, Union Soldier—Coat, navy blue trimmed in gold braid and gold buttons. Shirt, white cotton. Trousers, navy blue, very full around hips. Hat, navy blue and black. Boots, black.

No. 7, Union General—Coat, navy blue wool, trimmed in gold buttons. Belt, gold colored. Trousers, blue wool. Hat, dark blue.

No. 8, Confederate General—Coat, gray-blue with brass buttons. Collar has three gold stars.

No. 9, Confederate Soldier—Gray-blue coat with brass buttons. Trousers, gray-blue, with creases at sides. Hat, gray-blue, with black brim.

No. 10, Confederate Recruit—Coat, homespun butternut dyed cloth, light tan with brass buttons and bright red collar and cuffs. Trousers, blue-gray, with narrow strips of red flannel down side-seams. Cap, dark blue and black.

Plate XXIV

GROUP IN "ABRAHAM LINCOLN" BY JOHN DRINKWATER

No. 1, Lincoln—Derived from Plate XXIII, No. 3.

No. 2, Mrs. Lincoln—Derived from Plate XXII, No. 7.

No. 3, Susan—Derived from Plate XXIII, No. 5.

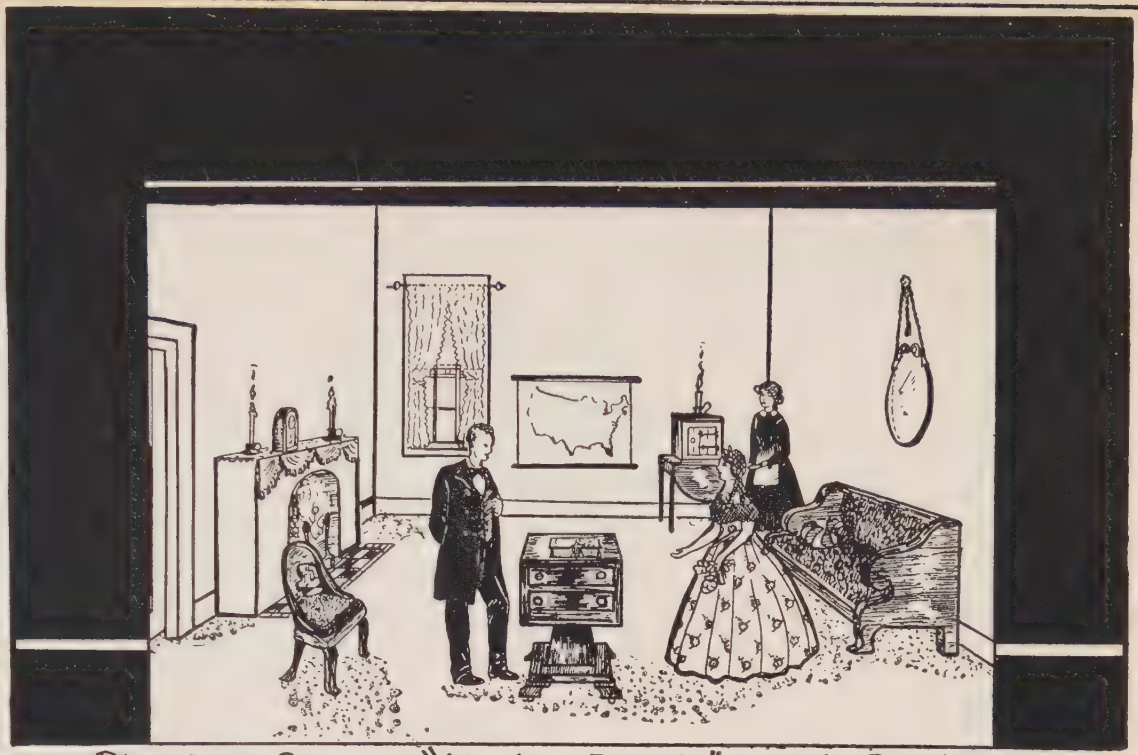

Plate XXIV. Group in "Abraham Lincoln" by John Drinkwater.

CHAPTER XI
MODERN COSTUMES

CHAPTER XI
MODERN COSTUMES

It were beside the point to present here a plate of modern costumes. Modern costumes are all about us; and by the time they are needed in a book, there will be a book for them. But the poetic, fantastic, mechanistic and other non-realistic and experimental plays of our day require costumes that can not be observed in our daily ways. Here follows a variety of items frequently needed.

Plate XXV

A MODERN MISCELLANY

No. 1, Mother Hubbard—Dress, blue calico. Shawl, red. Dusting cap, red and white dotted.

No. 2, Turkish Costume—Blouse, yellow sateen, Trousers, orange cambric or sateen. Jacket, black velvet, lined with white. Girdle, silk, with green, black, red and yellow stripes. Turban, same material as girdle. (This costume is convenient to use for prologs, ushers, or other nondescript characters about the stage or auditorium.)

No. 3. Queen—Dress, light-colored mull or silk. Train, white net and artificial flowers. Cord at waist, yellow.

No. 4, Fairy—Dress, light-colored organdie, crêpe or cheese-cloth. Wings, organdie, maline or chiffon, tinted in

gold, silver and delicate colors. Star, gold paper on head band.

No. 5, Maid—Apron, cuffs, collar and cap, white linen. Black picot ribbon on cap.

No. 6, South Sea Islander—Waist, red, orange or black sateen or cambric. Skirt, strips of brown crêpe paper, untwisted rope fiber or cambric. Chain or lei, red roses.

No. 7, Butler—Coat and trousers, black broadcloth. Dark vest, white shirt and collar, black tie.

No. 8, Flower Girl—Bodice, black velvet, cotton flannel or sateen. Skirt, green sateen or cambric, trimmed in bands of black ribbon.

No. 9, Pierrette—Bodice, colored sateen. Skirt, tarlatan in delicate colors.

No. 10, Pierrot—Costume, black or white sateen or cambric. Ruff and pompoms, bright-colored tarlatan.

No. 11, Leaf or Tree Fairy (Hamadryad)—Dress, green cheese-cloth.

No. 12, Peter Pan—Trunks, hose and doublet, green cambric. Ruff and pompoms, bright-colored tarlatan.

No. 13, South Sea Islander—Costume, strips of cambric, crêpe paper, or untwisted rope fiber.

Plate XXV. A Modern Miscellany

Plate XXVI

FIGURE IN "R. U. R." BY KAREL CAPEK

No. 1, Robotess—Derived from Plate XXV, No. 5.

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Plate XXVI. Figure in "R.U.R." by Karel Capek.

Plate XXVII

GROUP IN A CHILDREN'S PLAY

No. 1, Mother Goose—Derived from Plate XXV, No. 1.

No. 2, Lamplighter—Derived from Plate XXV, No. 10, with addition of long coat.

Plate XXVII. Group in a Children's Play.

Plate XXVIII

GROUP IN "MAKER OF DREAMS" BY OLIPHANT DOWN

No. 1, Pierrot—Derived from Plate XXV, No. 10.

No. 2, Pierrette—Derived from Plate XXV, No. 9.

No. 3, Manufacturer—Derived from Plate XVIII, No. 1, simplified.

Plate XXVIII. Group in "Maker of Dreams" by Oliphant Down.

CHAPTER XII

NATIONAL COSTUME; AMERICAN INDIAN COSTUME

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CHAPTER XII

NATIONAL COSTUME; AMERICAN INDIAN COSTUME

THESE costumes have been selected as typical of various countries, and suitable for dances, festivals, pageants, operas, operettas or plays. They are holiday costumes such as are used for attendance at dances, church services, markets and fairs. They can be easily produced in inexpensive materials. The illustrations give a generalized characterization rather than a minute one.

The Indian costumes in this chapter are mainly costumes of times later than the coming of the white men.

PLATE XXIX

PEASANT COSTUME

No. 1, Old English Costume—Eton jacket, black velvet or wool. Trousers, black woolen, modern, but without crease down front. Shirt, white cotton, with lace cuffs and jabot. Hat, white straw or cloth.

No. 2, Bo-Peep Type—Dress, flowered organdie or lawn. Girdle, black silk, sateen or poplin, laced with black ribbon. Paniers, white organdie or India linen. Stockings, white cot-

ton. Hat, straw, trimmed in flowers and black picot ribbon.

No. 3, Frenchman—Artist's smock, blue or tan linen. Trousers, pajama type, blue or tan striped cotton material. Tam, same material as smock. Tie, black silk.

No. 4, French Woman—Dress, dark red sateen or black cambric. White apron, embroidered around hem. White lace ruff. Black or red sateen cap, trimmed in starched or wired lace insertion.

No. 5, German Girl—Blouse and apron, white India linen. Bodice, black silk or sateen. Skirt, black and red striped cotton material. Bow on hair, black silk.

No. 6, German Man—Boy's brown knickerbockers. Coat, vest and shirt, blue and white striped cotton material. Stocking cap, red or brown.

No. 7, Spaniard—Trousers, modern, but uncreased, with triangle of colored cloth sewed in opened side seam, and with buttons added. Bolero, black sateen or velvet. For shirt, use man's sport shirt. Scarf, strips of bright-colored sateen sewed together.

No. 8, Spanish Woman—Dress, bright red silk or sateen, fashioned with circular skirt. Shawl, black sateen, fringed on all four sides. Mantilla, black lace scarf or square of black net with lace edge. Stockings, red, with black pumps.

No. 9, Russian Woman—Waist, white India linen. Skirt, orange sateen or cambric. Jacket, black velvet or sateen, trimmed in orange sateen. Apron, black velvet, cotton flannel or sateen, made without fullness, double-lined with white. Lower edge trimmed with tassels. Boots, red enamel-cloth,

Plate XXIX. National Costume.

stenciled with black. Head-dress, white organdie, pinned in place over ears.

No. 10, Russian Man—Blouse, blue denim, with orange braid and buttons. Trousers, bloomer-like, of brown flannelette. Cape, black cotton flannel, lined with gray flannelette. Orange tassel. Boots, black leather.

No. 11, Hungarian Woman—Blouse, white organdie. Skirt, yellow gingham, with wide lace on bottom. Jacket, yellow wool. Apron, without fullness, of black cambric, trimmed in turquoise braid. Head-dress, funnel-shaped, of buckram, covered with flowered cretonne, trimmed with a wide fringe.

No. 12, Hungarian Man—Blouse, white India linen, with stripe of colored insertion down sleeves. Trousers, white muslin, resembling full skirt, cut bell-shaped and gathered at waist-line, trimmed with coarse cotton lace. Apron, without fullness, black sateen, trimmed in colored braid. Boots, black. Head-dress, black straw or black velvet, trimmed with artificial flowers.

Plate XXX

NATIONAL COSTUME

No. 1, Scotchman—Tight fitting jacket, black velvet. Sport shirt, white; Windsor tie, black; kilts, plaid gingham or wool, arranged in regular pleats, with one box pleat in front. Scarf, same material as kilts. Tam, same material as

Plate XXX. National Costume.

jacket. Rosette of ribbon. Bright-colored feather. Purse, sheep-wool, with black wool tassel. Plaid stockings.

No. 2, Scotch Woman—Jacket, black velvet or sateen. Blouse, white India linen. Kilts, plaid gingham or wool. Scarf, same material as kilts. Stockings, black cotton, with plaid tops. Tam, with bright pompom.

No. 3, Norwegian Man—Jacket, cream cotton flannel, trimmed with gold braid and buttons. Vest and trousers, black or brown woolen material. Hose, golf style.

No. 4, Norwegian Woman—Waist, white India linen. Jacket, black velvet, trimmed in white rick-rack braid. Skirt, black, blue or brown cambric or gingham. Apron, few gathers, edged with braid or lace. Cross-stitch design on hem, stenciled. Head-dress, white dotted Swiss, wired around edge and on dotted lines to fit head.

No. 5, Irish Woman—Blouse, white cotton. Bodice, black velvet. Several cotton petticoats, outer two bloused around waist. Head-dress, rectangular piece of white linen, pinned over ears.

No. 6, Irishman—Coat, green wool, trimmed with white buttons. Trousers, cream wool. Boots, black leather. Hat, black silk.

No. 7, Czecho-Slovakian Man—Blouse, white muslin, trimmed in white embroidery. Jacket, bolero type, of orange and black sateen. Trousers, black poplin, trimmed in white rick-rack braid. Boots, black, with red tassels. Cap, black cotton flannel, with orange and green flowers or feathers.

No. 8, Czecho-Slovakian Woman—Blouse, white India

linen. Jacket, black poplin, trimmed in braid. Skirt, dark green gingham. Apron, white muslin, trimmed in braid and lace. Head-dress, white cheese-cloth with lace edge.

No. 9, Swedish Man—Coat, bright blue flannel or flannelette. Collar and pieces at shoulder, orange. Knickerbockers, dark brown flannelette. Garters, orange ribbon. Hose, cream.

No. 10, Swedish Woman—Blouse, white India linen. Bolero, black sateen, trimmed in green braid. Skirt, dark green gingham. Apron, white muslin, with blue, violet, yellow and green braid trimming. Pocket, circular piece of white cloth, with design of cross stenciled in front. Cap, yellow and black gingham.

No. 11, Dutch Woman—Blouse, white linen. Skirt, white muslin, with bands of plaid gingham or flowered cretonne sewed above hem of skirt. Apron, white muslin, with upper part of plaid gingham or cretonne. Cap, white crinoline, trimmed in colored yarn, buttons and tassels.

No. 12, Dutchman—Shirt and trousers, blue gingham or poplin, trimmed in large white buttons. Neck-piece, strips of bright-colored sateen. Black hat, white hose.

Plate XXXI

NATIONAL COSTUME

No. 1, Japanese Woman—Kimono, bright-colored silk or crêpe, trimmed in contrasting color. Hair-dress in crêpe

paper pompoms or chrysanthemums. Sandals, bedroom slippers.

No. 2, Japanese Man—Kimono, black, deep violet or green, with stencil design of contrasting color. Undergarment, cream crêpe. Hat, black velvet, with lavender feather.

No. 3, Chinese Woman—Kimono, crêpe or silk, in contrasting colors. Head-dress, gold-cloth or paper. Tassels and beads, bright.

No. 4,—Chinaman—Kimono, deep violet, trimmed in lavender. Shoulder-cape, yellow and violet cretonne. Skirt, yellow, violet and black sateen. Ornament, rectangular cloth, stiffened with buckram, stenciled with Chinese motif. Hat, black velvet, with red violet feather.

No. 5, Gipsy Woman—Dress, red calico. Ornaments on waist, cardboard, painted with gold enamel. Head-dress, square of orange voile.

No. 6, Gipsy Man—Shirt, blue and white calico. Red and white neckerchief. Sash, bright sateen. Trousers, modern.

No. 7, Italian Woman—Blouse, white muslin, trimmed with white embroidery. Skirt, red orange, with bands of blue-green. Girdle, black cambric. Head-dress, flowered cretonne or silk. Stockings, white.

No. 8, Italian Man—Trousers, white muslin. Bolero, purple wool. Cape, black sateen. Hat, black felt, with red rose under brim. Stockings, white cotton.

No. 9, Arabian Woman—Waist, upper part made of straight pieces of colored cloth sewed together. This also

Plate XXXI. National Costume.

forms part of sleeve. Lower part of waist, white muslin. Over-skirt, black sateen, tied at waist, with cord. Skirt, white muslin, trimmed in wide cotton braid. Head-dress, plaid or striped gingham, about a yard square, one side drawn tightly over head and fastened low at back of neck. The three sides hang in irregular folds. Large beaded and jeweled ornament in front.

No. 10, Arab—Tunic, tan gingham. Sash, strips of colored wool or flannelette. Mantle, strips of white, red, orange, green and violet muslin. Turban, red or black wool or muslin.

No. 11, Turk—Trousers, red sateen, baggy at hips, but snug like riding breeches from knees down, trimmed in black ribbon or braid. Jacket, of black sateen, trimmed in orange. Girdle, 16 inches wide, green sateen. Fez, felt or buckram, with long black tassel of silk or crêpe paper.

No. 12,—Turkish Woman—Blouse, striped material or of bleached muslin, stenciled with Turkish design. Bloomers, purple sateen or cambric. Head-dress, strips of colored material. Veil, black lace or net.

Plate XXXII

INDIAN COSTUME

No. 1, Zuñi Woman—Dress, rectangular piece of brown outing flannel wrapped about body, with opening on right side. Scarf, strips of red, orange and black flannel. Hair appears bobbed, but is braided in one long braid from crown of head.

No. 2, Zuñi Man—Hunting shirt, brown flannelette, muslin or denim. Trousers, tan flannelette or denim. Bands of brown cloth wrapped around legs. Hair arranged like woman's.

No. 3, Hopi Woman—Dress, strips of woolen, sewed together. Wide belt, buckram, with stenciled design. Shawl or blanket, gray, tied over right shoulder. Strips of brown cloth wrapped around legs. Hair in huge coils over ears.

No. 4, Hopi Man—Blanket, rectangular piece of cloth with stripes of contrasting materials, tied over shoulder. Hair, bobbed. Legs covered with bands of brown cloth.

No. 5, Southern California Indian Woman—Dress, brown or tan cambric (dull side) or khaki, trimmed in bright beads. Fringe, same material or crêpe paper. Strips of red cloth braided in hair.

No. 6, Southern California Indian Man—Costume, brown denim, flannel or heavy brown paper, trimmed in beads.

Head-dress, buckram, painted in bright colors and decorated with feathers.

No. 7, Northern Indian Man—Coat, hood and trousers, white Turkish toweling or canton flannel. Boots, black.

No. 8, Northern Indian Woman—Coat and leggings, white Turkish toweling or canton flannel.

No. 9, Western Indian—Hunting shirt and trousers, brown cambric (dull side) or khaki, trimmed in bright beads and fringe. Red bandanna at neck.

No. 10, Western Indian Woman—Dress, modern campfire type, khaki.

No. 11, Reservation Indian Man—Shirt, blue and white dotted calico. Trousers, modern, black. Red bandanna. Cowboy hat. Beaded belt and moccasins.

No. 12, Reservation Indian Woman—Campfire type dress. White cotton stockings, moccasins.

Plate XXXII. Indian Costume

Plate XXXIII

FIGURE IN "MIKADO" BY GILBERT AND SULLIVAN

No. 1, Pitty Sing—Derived from Plate XXXI, No. 1

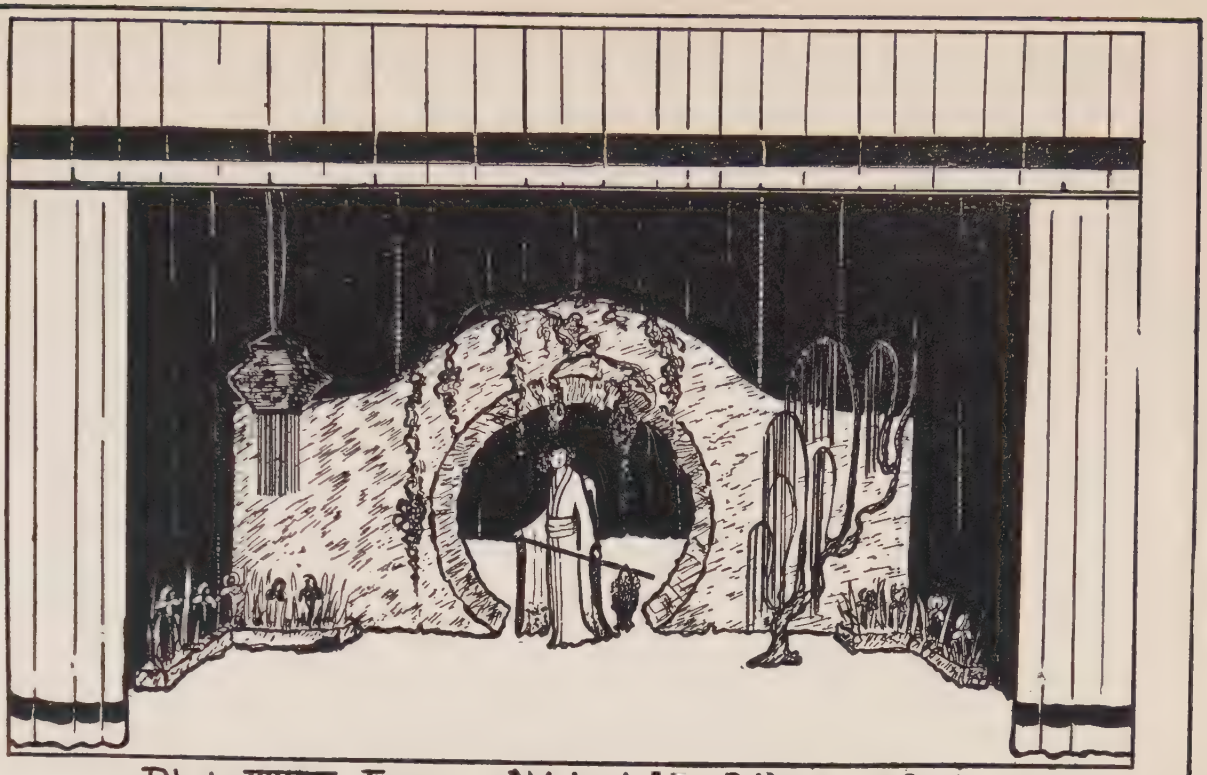

Plate XXXIII. Figure in "Mikado" by Gilbert and Sullivan.

CHAPTER XIII
CONSTRUCTION SUGGESTIONS

CHAPTER XIII
CONSTRUCTION SUGGESTIONS

ARMOR AND SHOES

Over cotton hose, or a knitted swimming suit, paste ½ inch strips of paper toweling with flour and water paste, with the garment on the person. Put on several layers, and when it is dry it will be stiff and hard. Cut the desired shape at the edge, gild, silver or paint as desired and then cover with shellac. Shields can be made in this way over a paper form.

In the case of the armor, it should be cut through on the shoulder and under the arm to make it removable.

BROOCHES AND BUCKLES

Rice net, a millinery material, painted with gold paint and combined with a padded wire called brim wire and used for hat making, makes foundations for interesting jewelry. Tiny buttons with diamond centers and beads from the ten cent store may be sewed on in patterns.

Patterns from lace may be cut out and glued to the net and the whole gilded and jeweled, for head-dresses and large pieces of jewelry.

EMBROIDERY

Tarlatan made over a slip of the same color and decorated with cut-out designs in felt, glued on, gives an effect of very elaborate embroidery.

Bright-colored gum drops (the small ones) may be sewed to a tarlatan foundation with good effect.

ELASTIC IN COSTUMES

Costumes that are to be used more than once may be made adjustable by using ribbon elastic in the cuffs, waist-lines, etc., instead of the usual plain finishes.

PAINTED COSTUMES

The powdered color used for wall finish, mixed with water and liquid glue, paints easily on smooth, finished materials. Test the paint and add glue until it no longer runs.

A costume can be made to look more lustrous and full by painting shadows on it with a dye solution. Wet the material first. Use any household dye, such as "Sunset," "Glorient," or "Dip-it."

RADIO WIRE AS JEWELRY MATERIAL

There is a sort of copper wire banding, intended for inside aërials that is excellent for many stage uses. It can be bought by the yard at the ten cent store. It can be spread apart and used for crowns and head-dresses, or beads can be added for bracelets. It also is excellent for stiffening costumes, or for use in shaping hats that have odd shapes.

WOODEN BUTTON MOLDS

These make excellent decorative material. When gilded or painted with enamel paints in bright colors, and then glued back to back on a cord, they make a striking jeweled chain. Use graduated sizes.

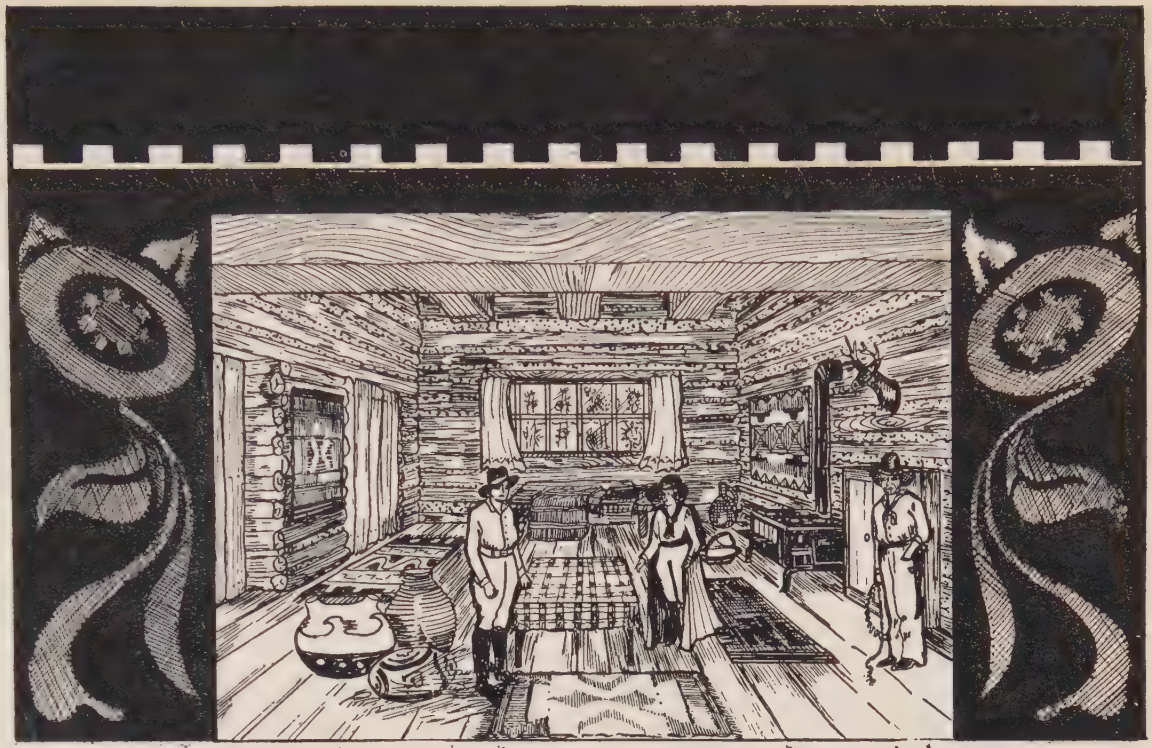

Plate XXXIV. Group in "The Great Divide" by W.V. Moody.

They may be covered with material and used for button effects on costumes.

PATTERNS

Buy a pattern nearest the shape of costume desired and modify it to suit.

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